

April, 1950

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Mr. George Webster is his own boss in the profitable and exciting field of News Photography.

In a letter to the school dated Jan. 16, 1950, he wrote:

"I really enjoy writing this letter because I feel a great sense of gratitude to N. Y. I. for the thorough training they gave me.

After graduation, I was completely equipped to enter into many phases of photography but I felt that my greatest interest was in the exciting news field.

... I feel that the wonderful facilities for photographic training, the professional equipment and the close personal supervision of your full-time staff of instructors enabled me to progress speedily toward professional competence. Needless to say, I really enjoyed the friendly atmosphere of the school and the many friendships I made there."



Like so many men in other fields of endeavor, Mr. Webster wanted to increase his earning power—to find a job that really made it fun to get up in the morning. Since his graduation from N. Y. I. he has sold many of his "on-the-spot" news shots to leading newspapers and magazines and is now branching out into lucrative publicity work.

**RESIDENT TRAINING**—The New York Institute of Photography Resident School in the heart of New York has fourteen studios and eighteen laboratories professionally equipped to prepare YOU for the important phases in photography. A full-time staff of



Mr. George Webster, successful free-lance News Photographer.  
Photo by Melvin Victor, N. Y. I.

experts makes learning easy. The superb N. Y. I. Color Department teaches you how to make natural COLOR PRINTS—not merely transparencies. A visit to the school will prove that N. Y. I. TRAINING IS A BEDROCK FOUNDATION FOR SUCCESS!

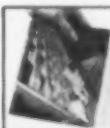
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# Notes and News

**NEW! READER'S SERVICE DEPARTMENT.** Get the latest information on photo supplies and equipment from one source! On page 67 of this issue you will find a prepaid postage reply label and form for obtaining literature and information on products advertised in this issue and items in the "Notes and News" column. The coupon may be pasted on a penny postcard or the postage paid reply label used on any envelope. Just dot down the information you want and mail it to **READER'S SERVICE DEPARTMENT** in care of this publication. There is no charge and no obligation.



**Dover Dual Lens Camera**

1. A unique low-priced camera has been announced by the Dover Film Corporation, 151 Hallet Street, Boston 24, Massachusetts. The new camera features a novel built-in sliding lens mount with portrait attachment and yellow filter and regular lens. Other features include coated lens, five lens apertures, synchronized flash, exposure chart and carrying case. The flash attachment is so small that it is left on the camera. The Dover Dual Lens camera takes 16 pictures on a standard roll of 620 film or 12 on a roll of 620 Kodachrome. The price is about \$11.45, excise tax included.

## A Note to Holy Year Pilgrims

With thousands of tourists from all parts of the world expected to celebrate Holy Year in Rome, photographic film and equipment will be in short supply throughout Italy during 1950. Because of this, Holy Year pilgrims are advised to stock up with film before leaving the United States. Demand is expected to greatly exceed supplies of both color and black-and-white films for still and movie cameras. No Kodachrome film is available in Italy and owners of magazine-loading movie cameras will find magazines unobtainable. However, Italian customs regulations permit each tourist to bring one camera into Italy, together with a "reasonable amount" of unprocessed films without payment of duty. Italian camera houses offer prompt finishing service, developing black-and-white films and returning either contact prints or enlargements in from one to four

days. Black and white cine films may also be processed in Italy through the Kodak processing laboratory at Milan. The lab provides 48-hour service and cine films left with the Kodak retail store at Rome will be processed and returned within four working days. No processing facilities are available in Italy for Kodachrome film, but color-film users may have their still or motion-picture films processed by Kodak Pathe at Paris. Agreements have been completed with French and Italian customs officials to enable films left at Kodak's outlets in Rome or Milan to be shipped to Paris for processing and return to Italy. Air mail postage from Rome to Paris and return ranges from approximately 20 cents at current exchange rates for a roll of 35 mm Kodachrome film to 65 cents for a 16 mm motion-picture magazine. Film may also be sent directly to the United States by mail for processing and return to the customer's home.



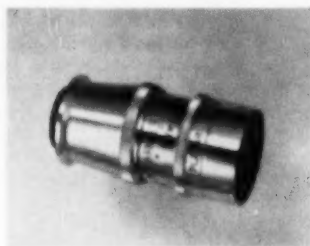
**DeJur Koolite Head**

2. Available for users of DeJur enlargers is the new Koolite head. The new head uses a cold cathode tubular grid lamp as a light source which is claimed to have a 10,000 life. Other features claimed are daylight color quality, high printing speed, uniform printing speed over a wide range of voltage variations, and non-heating of negatives. The Koolite lamp uses only 30 watts and can be used on AC current only. The Koolite head, made by the DeJur Amaco Corporation, Long Island City 1, New York, may be obtained as an accessory by present owners of DeJur Versatile enlargers.



**Technicoid Computer**

3. A new photographic computer for finding correct exposure for black-and-white pictures, with or without filters, has been announced by Technicoid, Post Office Box 273, Manaroneck, New York. The Technicoid No. 1 Computer contains two computers, both of which use rotating dials that read shutter time and f/numbers directly. One set of dials produces normal exposure conditions, based on the A.S.A. exposure index of the film being used and the estimated light conditions. The second set of dials is used when color filters are employed on scenes to be printed in black and white. The filter dials produce the corrected shutter time and f/number combinations when the exposure conditions and filter factor are known. The computer also includes a table that lists A.S.A. daylight and tungsten exposure indexes for all popular Ansco and Kodak films, both amateur and professional types. Another tabulation, tied in with the list of film types, shows daylight and tungsten filter factors for popular yellow, red, green, and blue Wratten filters. A filter guide sheet is included. The device sells for \$1.00.



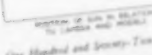
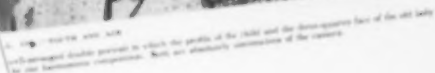
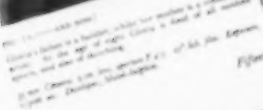
**Platar F3.5 Lens**

4. Exceptional brilliance, definition and flatness of claims made of the new PLATAR F3.5 fixed focus 1 1/2" cine lens for 8 mm cameras. Made by the Photographic Arts Manufacturing Corporation, 49 West 19th Street, New York 11, N.Y., the lens is said to have been specifically designed for color work. Depth of field scales are engraved opposite diaphragm settings in easy-to-read red numerals.

(Continued on page 48)



ADOLF MORATH



**W**OULD YOU LIKE to be able to duplicate the results obtained by one of the world's outstanding child photographers? Then you'll want to have in your library a copy of this up-to-date work by Adolf Morath. Children in formal studio portraits, children in informal home surroundings, children out of doors. Morath possesses the happy faculty of producing pleasing photographs which capture the unexpected and wholly characteristic moments in the life of his subjects.

Profusely illustrated with 233 photographs of large size, most of them accompanied by complete details and lighting diagrams. The sample pages below are typical of the complete details carried in this remarkable volume. The text is complete but easily read and followed by the amateur and professional photographer alike.

Printed throughout on fine paper for superb reproduction. Large size, 7½ by 10 inches, 227 plus viii pages. Sturdy cloth binding protects the volume for regular use as a manual, beautiful appearance for your library shelves. Order your copy now.

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**CHILDREN BEFORE MY CAMERA** \$5.00  
By Adolf Morath

# Notes from the Laboratory

by Herbert C. McKay

## Amateur Photomicrography

**T**HE QUESTION of the effect of the electron microscope upon the status of general microscopy, and hence upon that of photomicrography has been raised. It would seem that this question arises through misunderstanding the nature of the electron microscope. It is not too incorrect to say that the electron microscope bears about the same relation to the optical instrument, that the X-ray bears to the camera. The image of the electron microscope is primarily a shadow. Internal structure is shown much as in the X-ray, that is by variations of the opacity of the specimen to the radiation used. Surface texture is wholly absent, as in the color element.

To make use of an extremely elementary example, if you hold your hand very near the lens of a slide projector, the screen will exhibit an enormously enlarged shadow of the hand, but you would hardly say that the shadow is a "photograph", of the hand.

The value of the electron instrument lies largely in the investigation of structure which lies beyond the power of the optical instrument. For that purpose it is invaluable, and it has proven of the greatest possible value in many types of research. However, even if the electron instrument should be reduced in price to a level comparable with the optical instrument, there is no reason to believe it would become at all popular.

But the difference between a true image and a shadow image is of minor importance in the comparison of the two instruments. The electron microscope has been provided for enlargement far beyond the scope of the optical instrument; yet the higher powers of the optical instrument are useful only for actual research. The beginner almost always makes a point of obtaining an "immersion" objective with his outfit, only to find that he uses it perhaps once in a year, perhaps not that often. The reason is not that the high power lens is inferior, on the contrary. The reason is simply that at such high powers nothing of interest to the layman can be seen! When you get into the realm of 1000 to 2000 diameters, about all you can see is an individual cell. You can see a portion of a diatom, or if it is small, perhaps the entire outline, but you can see only a part of the surface because of the absence of depth of field.

Microscopists of experience know that in the hands of the hobbyist, those amateurs who use the instrument solely for its cultural value, the limit of practical usefulness lies not far above 100 diameters, and remember this is a moderately low power even for the optical instrument. The displays which appeal to the layman are usually shown at magnifications between 20 and 50 diameters!

In a way this is disappointing, especially to those who want the ultimate extreme in everything, but let us see just what it means when applied to actual objects.

For example, the delicate, transparent wings of the common housefly are covered with stiff bristles which line each wing vein. Most people doubt the fact, so this is a good specimen for display purposes. Let us assume the wing to be perhaps 3 mm. wide and 5 mm. long. If you can show it in the size of 3x5 inches the hairs will be distinctly visible, and at 6x10 they will be extremely obvious. Approximating the metric value of the inch at 25 mm., it can be seen that the first image represents a 25 diameter enlargement and the second an enlargement of 50 diameters.

Then there is another factor involved. If you use the ordinary 10x objective with a 5x ocular to obtain the 50 diameters, the field of view has a diameter of only about 2.10 mm. But if you use a 4x objective and a 5x ocular to obtain a magnification of 20x, the field of view is enlarged to about 7.25 mm. With the 5x objective and 5x ocular to give 25x the field of view will crowd the wing, as it has a diameter of about 3.3 mm.

To consider the matter in reverse, the object which you examine must be small enough to be inside a circle of 1 1/2 mm. diameter if you are to subject it to 100x magnification. A subject which is seen very well at this magnification is the grain of pollen. However, minute flowers and seeds, and the like are favorite subjects, which have diameters of from 2 to 5 mm. so lower powers are called for.

The barbed sting of the honeybee, the spines of cactus, the hairs upon various types of leaves, the structure of the "sting" of the mosquito, and portions of the anatomy of minute insects such as the flea, are suitable for this power. Some objects such as some pollen grains, diatoms, radiolaria and similar ones will stand 200x and even 400x, but that is about the limit for practical purposes of display.

### Technical Factors

Because such relatively low powers are the most useful, a confusing condition is encountered. The amateur photographer, because of his familiarity with anastigmat lenses in photography, usually chooses the corresponding optics for his microscope, namely the apochromatic objective. The reasoning is excellent. There can be no question about the superiority of even the visual image when these lenses are used, and for photography, within the limits of their powers, they are almost essential. Really good photographic results are obtainable from the common achromatic objective only when a moderately heavy filter, usually green, is used. As a matter of fact the apochromatic ob-

jective will give a better result at a lower power than will the achromatic.

The reason for this is that the apochromatic gives critical definition, comparable to that of a fine camera objective, while the image from the achromat breaks down with the result that the image is slightly diffuse. In short the achromat provides "empty magnification", which means that while the image size is recorded, detail is absent which is clearly reproduced in the apochromat image of smaller size. There can be no question about the very real value of the apochromat.

However, the apochromatic objective is not ordinarily available in power lower than 10x; and it must be used with its matched compensating ocular, because the objective by itself is not fully corrected, an important part of the correction being left to the special compensating ocular. Thus objective and ocular form an optical unit which cannot be separated without great loss of quality. As the lowest power compensating ocular is commonly 5x, this means that the lowest power available is 50x (10 objective x 5 ocular), which is too high for many purposes.

For low power work, the beginner is often advised to use the objective without the ocular, and to depend upon bellows extension for magnification. Today, the objective is used alone with moderate bellows length, and for magnification above 50x the objective with ocular is advised. The long bellows camera is rarely used today except in the metallographic field.

To obtain good results (as the apochromatic cannot be used without its ocular) camera lenses of short focal length may be employed. These may be substituted by special lenses such as the micro Tessars, but lenses from motion picture cameras serve very well indeed. The following table lists lenses which may be used from very low to relatively high powers. It is understood that the apochromats will be used with their compensating oculars; the camera lenses with no ocular at all.

F.L.	Power	Type
50 mm.		35 mm. camera lens.
48 mm.	2 x	Achromatic micro objective.
28 mm.	3.2x	Achromatic micro objective.
25 mm.		16 mm. camera lens.
22.7 mm.	6 x	Achromatic micro objective.
16 mm.	10 x	Achromatic (also apo.) micro objective.
15 mm.		Wide angle for 16 mm. camera.
12.5 mm.		8 mm. camera objective.
9.5 mm.		Wide angle for 8 mm. camera.
8.3 mm.	20 x	Apochromatic micro objective.
8 mm.	21 x	Achromatic micro objective.
4 mm.	47.5x	Apochromatic micro objective.
3 mm.	61 x	Apochromatic micro objective.
2 mm.	90 x	Apochromatic micro objective.

The inference is obvious, when it is desired to make use of the objective alone up

(Continued on page 58)

**NOW**—A Revolutionary NEW Contax by



# THE CONTAX- S



## First EYE-LEVEL Automatic Reflex Camera!

Zeiss-Ikon opens a new era in 35 millimeter photography with the introduction of the Contax-S. Gone is the twin-image coupled rangefinder. In its place is a single viewer — the Prisma-Scope — which enables you to sight directly through the camera lens. It yields a life-size, upright image that focuses with the precision of a studio camera! Now, for the first time in a single lens reflex, all focusing and viewing takes place at direct eye level! Without sacrificing the compact qualities of the miniature, the nuisance of parallax is forever eliminated...accessory lenses require no coupling with special and costly rangefinders...close-up photography requires only the addition of extension tubes. Here is the most versatile camera ever created!

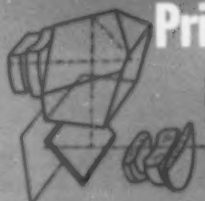
Made in the original plant of the Zeiss camera works, the Contax-S bears the stamp of the world's greatest camera craftsmen. Because it can never be mass produced, the Contax-S will be available only in limited quantities. See it now, at your better camera dealer!

with "T" coated  
f/2 Zeiss Biotar Lens

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## The CONTAX-S



## Prisma-Scope

By means of a precision Zeiss lens and ingenious prism arrangement—product of 15 years of research—an always-upright, life-size image is transmitted to the eye of the viewer.

- Parallax is entirely eliminated. No special rangefinders ever needed. What you see, you get!
- Focusing sets new standards in speed and precision.
- Direct visual control of depth of field now becomes a reality for the miniature camera user.
- Close-up photography and copy work require only the addition of extension tubes. Ideal for scientific work.

## All These New Features

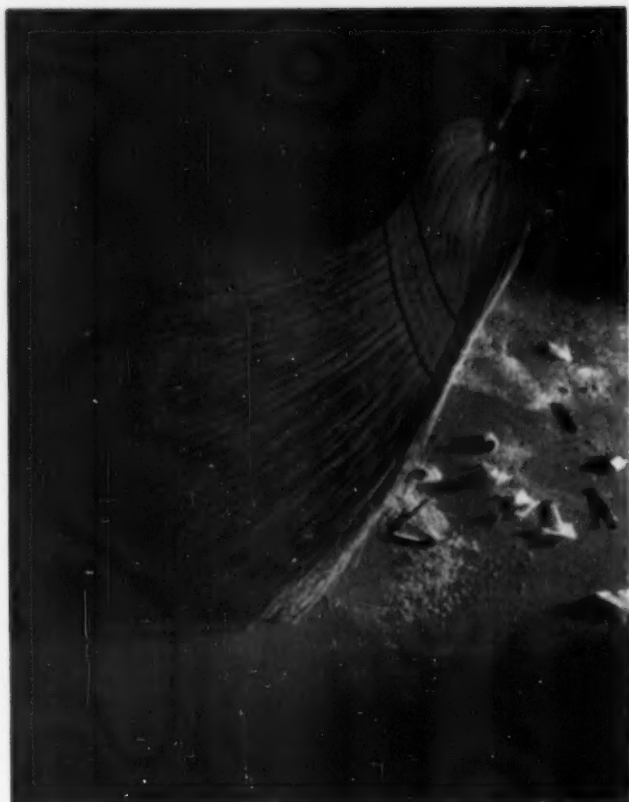
- Built-in flash synchronizer concealed in tripod socket.
- All shutter speeds — fast and slow — from a single control. 1 second! to 1/1000th.
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Would you like to own the Contax-S? Write for name of your nearest dealer. Illustrated Brochure "C" on the Contax-S sent free on request.

**ERCONA CAMERA CORPORATION**

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Where would you sell this picture? Among its 19 purchasers in 4 years were a religious publication, a department store, and a political organization. It originally was entitled "A New Broom Sweeps Clean."

# let an agent sell your pictures

by Carl Bakal

*Just as authors and actors need agents to aid them in marketing their talent, so must the photographer employ experienced, skilled help if he's serious about selling his work advantageously. Many of the top-notch illustrators find a good agent indispensable. . . . Here is a really informative explanation of how the middleman earns his keep. . . . It may surprise you!*

Photos from Ewing Galloway

**A**T THIS very moment someone may be wanting to pay you from \$5 to \$100 or even more for a photograph now languishing unprofitably in your files.

A picture of a skier whizzing down a snowy slope, needed at the last minute to fill a vacant spot in an advertisement, earned \$100 for the amateur who shot it. A subject as simple as an ocean wave has been sold not once, but 38 times, tolling in from \$5 to \$50 per use. A canoe on a lake has been drifting along for 29 years to a total of over \$1,500 in tolls. A picture of a snow-covered house has been sold more than 100 times during the past 5 years for an average fee of \$10.

That shot you have of sister skipping rope, that glamour pose of the wife or girl friend, that group at the family picnic, that snow scene that has been winning blue ribbons at salons—these and other photographic platitudes of people, places and paraphernalia,

in both black and white and color, are also subjects that are sought and bought every day of the year by literally hundreds of thousands of picture users of whose existence you are probably unaware.

Although it may be stretching a point to say that a good picture of practically anything can be sold—not once, but many times—such is actually not far from the truth provided you know where to sell it.

As an extreme case, let us take the picture of the broom on this page. If this were your picture how would you go about selling it? Would you send it to a broom manufacturer? If so, you'd be wasting time, energy, and postage. But a religious publication might buy it to illustrate an editorial entitled, "Sweep Your Soul Clean." Other prospective purchasers would be a political organization for use on the cover of a pamphlet featuring the theme, "It's Time To Clean House," or a department store for an ad headed,



The photo above may be just a shot of an ocean wave to you, but it has sold 38 times. Purchasers included a magazine advertiser, a photomuralist, and a slide-film producer. The house picture at the right has rung the bell no less than 100 times in five years, at an average fee of \$10.00.



"Sweeping Out Our Surplus Stock," or any other advertiser wanting to put across the idea, "A New Broom Sweeps Clean." As a matter of fact this particular picture has actually been sold 19 times in the past four years to picture buyers such as those mentioned.

How can you go about ferreting out markets like these for your pictures? The answer is deceptively simple. Get a copy of the Standard Advertising Register. In it you will find the names of 1,800 national advertising agencies—all prospective picture purchasers. The Standard Rate and Data Service lists the names of some 2,500 business papers, trade journals, house organs, religious periodicals, farm magazines and other publications. Printers' Ink House Organ Directory contains the names of the more important of the country's 6,400 house organs.

In format these publications range all the way from crudely printed single sheet affairs to handsome, well-printed modern magazines—most of which are in the market for pictures. Approximately 13,000 newspapers and 7,000 periodicals are listed in *Aver's Directory of Newspapers and Periodicals*. You will find 16 magazines on some aspect of photography and almost an equal number of trade papers catering to canines.

Want some more picture market possibilities? Go to your library and look through a copy of *Thomas' Register*. Its three vol-

umes of 7,000 pages have the names and addresses of 500,000 American manufacturers who make everything from abrasive sleeves to zwerback. Other reference sources will give you the names of department stores, retailers, mail-order houses, trade organizations, political groups, printers, engravers, transportation companies, book publishers, calendar and greeting card houses and other users of pictures. Query them. Find out what sort of pictures they want. Send them the pictures they want—when they want them. After a while, unless you are content with selling an occasional picture now and then, you will come to the conclusion that making a photograph is one thing, marketing it is quite another.

The fact is that there are too many, rather than too few, picture markets. How could you, with probably very little time to devote to taking pictures, possibly manage to find the time to learn of the markets most likely to buy your work?

The solution to this all-important problem is found in the person of the picture agent. For just as authors and actors have agents to help them find markets for their talents, photographers, too, have their percenters whose job it is to bridge the gap between the maker and buyer of photographs. And if your pictures are at all salable, he can help you find the right market for them.

One well-known amateur whose know-

(Continued on page 64)

In addition to proving that they took some mighty good pictures when Dad was a boy, this 30-year-old Adirondack study has earned over \$1,500 in fees. Could you personally have moved it that well and still attended to your business?





# Editorial Comment

Whit Hillyer

**L**OOKING THROUGH ONE of the professional photographers' magazines not too long ago, I happened upon a plaintive letter to the editor. It was written by the owner-operator of a small commercial studio. This boy stated that for the amount he'd had to pay out in photographic federal excise taxes—several hundred dollars on his year's purchases—he could have employed part-time studio help which he needs badly. Several hundred dollars, mind you, levied on a man purely for buying materials for use in earning his living—not for resale. The hypo and paper and film and lenses purchased by that man are as necessary to him in earning his livelihood as are safety shoes to a foundry worker, or a set of socket wrenches to a mechanic.

Originally put into effect as a justified and much-needed source of revenue during the war, the Federal Excise Tax long since has outlived its reason for being. It is a downright hardship on those who make their living by the use of photographic materials and supplies. It is a noticeable deterrent to activity in the retail photographic business; to those thousands of hard-working dealers who conceivably should have as much right to sell a man an un-taxed lens as a tailor has to sell the same man an un-taxed \$150 suit. It is slowing up the manufacturers, who feel immediately the dealers' reluctance to stock taxable items.

Uncle Sam would appear to be acting in restraint of trade, no less. Let one of the taxpayers try it, and Uncle will get his scalp in no time.

When you get right down to it, which is the greater luxury—a \$75 camera, which can bring enjoyment to an entire family for generations—or a \$150 suit of clothes?

This matter has been kicked around for some time now, by those better qualified than we to do so. There has been much righteous indignation voiced at regional and national meet-

ings of the trade, during daily rides to and from work, at camera club meetings, and so on. But Congress still seems to think that the nation's photographic consumers, manufacturers, and tradespeople are not worth listening to, vote-wise.

Several million of us—from the kid who buys an occasional roll of film to the makers of that film—are taking it on the chin for all this.

There seems to be only one way to make Capitol Hill see what the score is. Let's do it. It's corny, but it works—write your Congressman!

**N**OW THAT SUMMER is within shouting distance, it's time to bring up a subject which bears discussion well in advance of any action which may be taken. So here we go.

If you had a fair chance at several thousand dollars in golf prize money, would you get sore if a spectator tripped his camera shutter as you executed an important stroke? Very likely.

I don't know how many readers have chased a golf ball around the pastures, but those who have done so will appreciate the necessity for quiet when a golf shot is made. An ordinary, run-of-the-mine Sunday golfer, out for a purely recreational round, will blow his top if a member of his party or one of the caddies distracts his attention in any way during the address and stroking of a golf shot. If there's as much as a thin dime riding on a 6-foot putt, Joe Dub demands all the quiet and works up all the tension you'd expect to find around the 18th green at the National Open.

I happen to have had some good fortune with golf photography, particularly with action shots I've made during tournaments in the big time circuits. Every good action picture I've made was taken *without the subject's knowing it*. I'll never forget the look of pleased surprise on the face of one links luminary—a former P.G.A.

champion, by the way—when I presented him with a mounted 11x14 picture of himself taken just as he hit a tournament drive. He'd known I was in the gallery, of course, but he'd had no idea the picture had been taken. Obviously I hadn't bothered him in any way as I used my camera—and yet that's one of the best golf pictures I ever hope to take.

The point of all this is that every good action picture I've made was taken without the golfer's knowing about it. There's nothing occult about it, either. First requisite is a small camera with a comparatively quiet shutter (I like to use a Contax at 1/1000 or 1/1250 second). Next, keep yourself—and the camera—as inconspicuous as possible. Try to focus on the ball (or slightly beyond it), before the player steps up to hit it. Then make it a point to conceal the camera to some extent. Finally, take aim only after the player is in the act of addressing the ball, and try to time the shutter-click to coincide (as nearly as possible) with the impact of clubhead on ball. The sound of the golf shot will cover the sound of your shutter effectively.

If your shutter is not fast enough for action, follow the same routine, except that your exposure will be made *after* the player has hit the ball and is well into his follow-through. True, he'll hear the shutter and know you're around taking pictures of him, but once the ball is on its way neither you nor anybody else can spoil the shot. And when he realizes that you're shooting after he's hit the ball every time, he won't worry.

In somewhat the same way as tournament tennis, billiards, and chess, golf has a time-honored set of manners which contestants and onlookers alike are expected to observe. You personally may not be able to see any sense in a lot of it, but that doesn't change matters any.

So approach your golf photography this year with the avowed intention of making—and keeping—yourself welcome wherever you go.

**N**OTICE scattered indications of the return of the phony press card. This or that outfit with something to peddle to photographers (or with the idea of building a mailing list) urges amateurs to write in and become registered. A "press card" will be sent to

(Continued on page 13)

# The GRAPHIC VIEW II for all pictures... Portraits to Scientific!

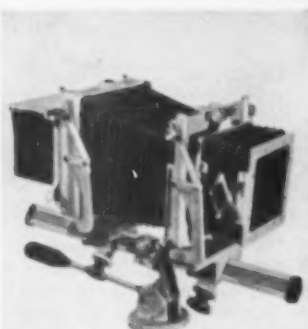
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Graflex Print: Winning Photo by Robert Compost

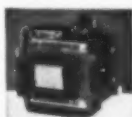
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# GRAFLEX

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# The Voice of Photography

by Frank R. Fraprie, Hon. F.P.S.A., Hon. F.R.P.S., Editor Emeritus

**C**ORRESPONDENT requests me to express myself on the question as to whether a would-be photographic artist should use a large camera or a small one, and why. My personal answer to this question is not of particular importance, for any photographer who is ardently interested in any practical phase of photography can give a definite answer to any technical question of importance in his field. He may adopt a particular series of manipulations for a great number of successive exposures, but sooner or later he finds before him a problem which cannot be solved by the operations he is usually employing for such work and he must develop a new answer or series of answers to the questions raised by changed conditions.

If a photograph is designed to produce merely a scientifically accurate documentary report of the physical aspects of a subject, there may be little chance for choice on the photographer's part. He is commissioned to produce a photograph to be of a certain size, or to fit into a certain space, or to display certain characteristics of the subject as accurately enlarged as possible. Such conditions limit him to the use of as large a camera as he has at his command. On the other hand, he may be making a tour of a countryside which he does not expect to visit frequently, and in this case his records would preferably be made with a miniature camera which delivers more pictures for a certain amount of expenditure and requires less space for preservation and storage.

If a photographer is photographing for other than purely documentary results, preferring to regard his work as artistic and, to a certain extent, the product of a free imagination, he may approach the problem of size from a different standpoint. In documentary photography the final prints are to be as accurate transcripts of the scene as the photographer can make, and retouching or after-work on the negative should be confined to such correction of obvious errors or accidental blemishes as can be made without producing obvious falsifications. The artistic photographer is bound by no such limitations. He feels entitled to produce in his print any alteration of the facts momentarily presented to him at the time of exposure as seems to him within the limits of reasonable possibility. In other words, the artistic photographer feels that he may change the details and proportions of details of landscapes and lighting as long as they do not violate important historical truth or practical physical possibilities. The presence or absence of snow, casual water, foliage, or incident light may be changed to comport with his sense of imaginative artistry.

If we will agree that to some extent the photographer is entitled to work as a creative artist and produce a print which is not an exact positive reverse of the original negative, then the size of camera becomes important. The miniature camera, using say 35 mm film, is a small and compact instrument, usually of high grade mechanical and optical construction, and adapted to produce rapidly large

numbers of successive exposures, of great fidelity to the original, at moderate cost. The temptation is to produce large quantities of exposure and to produce a series of original prints, almost always of enlarged dimensions. The artistic possibilities of a profusion of such small negatives cannot easily be estimated from contact prints, and the use of a miniature camera for artistic work has, as one of its first drawbacks, the amount of careful development and enlarging of a plethora of negatives before the worker can make from his season's work a competent selection of such negatives as appear to present exhibition possibilities.

When we emerge from the field of strictly miniature cameras and use formats of a longer dimension of from two to five or seven inches, the number of exposures likely to be made decreases in more or less mathematical proportion to the increase in size for financial reasons, and because of the expenditure of time necessary to locate and photograph subjects. There is also a much greater period of time required for darkroom and laboratory manipulations in producing negatives and enlargements. For all practical purposes there is little size advantage in any particular moderate size camera, and the operator who becomes proficient in the handling of any first-class camera of any size will have little difficulty in producing competent pictorial prints with any modern high-grade camera of whatever size he may elect.

It is true that he might not obtain a 16 by 20 print as critically sharp from a 35 mm negative as from a 16 by 20 plate, but it may be assumed today that the optical quality of the miniature lens is sufficiently great to produce as large a print as the worker desires by enlarging a 35 mm negative to a large size and producing a print, which in spite of the great enlargement, has no more than an acceptable degree of diffusion. Modern anastigmats of all sizes will reduce a landscape from its natural size to a 16 by 20 negative and thence to a direct print, or to a much smaller negative frequently enlarged to the same size print with practically no apparent change in definition at an appropriate viewing distance.

Our answer to the question of size is this. Buy a camera or cameras which are as good as you can afford, properly adapted to the class of work you prefer to do, or as nearly perfect all round instruments as you can find. Learn to operate the camera or cameras which you own so that you have no hesitation in picking up any instrument and manipulating it instantly for the best results. If you can carry two or more cameras on your photographic expeditions, load them with different types of sensitive material and thereby increase the range of your operations. After a longer or shorter period, it will become apparent to you that you have become a photographer, that you can photograph your subject with any camera which you are able to use, and that it is you and not the instrument which is responsible for the perfection of the final result.

# Editorial Comment —

(Continued from page 10)

each registrant, it is announced breathlessly, and of course from that time on the registrant is urged to submit all his "news pictures" to the agency.

Please don't get the idea that it's the picture agency which irks me—I'm all in favor of picture agencies, legitimate ones, that is. It's this "press card" thing I'm concerned with, and that alone.

I saw the same thing get started during the 1930's. And it got a bit out of hand. Thousands of youngsters—and many ill-advised adults—sent for, and received, very official-looking "press photographer" cards. These bits of pasteboard purported to pass the bearers through police and fire lines at scenes of accidents, or to admit them free to sports events and the like. The place became overrun with serious-faced youths bearing cameras and wearing their "professional" credentials in their handbags. Just like in the movies, bud!

The police authorities and the working press photographers ultimately got together and established their own methods of dealing with the situation.

Some facts of interest to most photographers should be pointed out in this connection. First, and most obvious, is the fact that the working press photographer's life is no bed of roses to begin with. He's fighting against emergency working conditions and battling to beat his capable competitors every minute he's on the job. He's trained for his work—and it's his livelihood, remember.

The free-lance, we hasten to emphasize, has a rightful and important place in the making of news pictures. That has been proven effectively on many occasions. Several of the best news-photos ever taken were the work of amateurs.

So—let's discourage the phony press pass. (We do not mean the ones intended for the kids—these are as much fun and have as much right to exist as the "G-man" badges the small fry wear nowadays.) It behooves each of us to do what he can in the way of keeping amateur photography a thing of which to be proud.

## ON OUR COVER

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Thomas E. Irvine, Publisher

F. I. Jordan, F.P.S.A., F.R.P.S., Associate Editor • S. G. Bridges, Jr., Associate Editor

John G. Fee, M.D., Medical Editor • Karl D. Arnold, Business Manager

Dan'l Hulbert, Camera Club Editor • L. Whitney and Barbara Standish, Print Critics

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# Hints for BETTER PORTRAITS

by Jack Eaton

*You must know camera and lighting, of course—but  
handling and posing people correctly is equally important*

**T**HE MAJOR OBJECTIVE of a portrait is to capture the subject's personality in a photograph. When this not too easy trick is turned, it is immediately evident to subject, photographer, and subject's friends, as soon as they see the first proof. The subject may not always like a good portrait of himself, but that's beside the point.

When one of these "picture personalities"—a good portrait—comes into being it doesn't really matter (except to the esoteric) which camera, lights, exposure, film, and developer were used in arriving at the end result. Technique becomes unimportant to most people after a good job is finished. But for those of us who earnestly want to make good portraits a majority of the time, a certain amount of technique must be mastered until it becomes instinctive.

It is my contention that good basic portrait technique is applicable to very simple equipment. Given subject, light, lens, and film—plus a knowledge of how best to team them up—a competent worker can put out good portraits. However, with the availability of good equipment and accessories at moderate prices today, there's no particular point in being overly ascetic about photography. So in this discussion we shall mention and recommend certain items which are at once within the reach of most and also can make good results easier to obtain.

The camera should have as good a lens as you can afford. It is generally conceded that for portraiture a lens should have a focal length somewhat greater than that

which is considered "normal" for a given plate size. This is so you can fill the negative comfortably without having to get right up on the subject (and thereby risk distortion of features). If the lens be of normal or short focal length in proportion to the negative size, simply make sure that you keep it far enough distant from your subject to avoid distortion. Fast shutter speeds are of no great importance in this work, since a majority of good portraits is shot at shutter speeds within the range of 1/5 to 1/25 second or thereabouts. (Speedlight technique is another matter, although a fast camera shutter is not of much moment there, either, in most cases.) A steady tripod is imperative. And to insure crisp tonal quality in your negatives, always use a lens shade.

Backgrounds are important. A plain wall can be lighted to produce a variety of background effects. If your walls are not plain, or if they are broken up with windows and doorways, use wide opaque roller window shades; or make up your own backgrounds with cloth stretched on framework or with plywood sheets painted with neutral flat-finish colors.

Film should in most cases be chosen for fairly soft gradation. Many portrait veterans prefer ortho, but a good medium-speed panchromatic emulsion will prove satisfactory in a majority of cases, and will also permit the use of panchromatic makeup on the model to good effect. Avoid the ultra high-speed films for portraiture because of their inherent larger grain pattern. Avoid also the very





Classically perfect features permit the use of a straight-on view without the danger of facial defects being exaggerated. "Honest" frontal lighting suits the wholesome youthful appearance of this subject. The neutral background tone helps to accentuate the dark hair, and a comparatively weak fill light proved adequate.

slow emulsions which tend to produce too much contrast for portrait work. Develop the negatives as recommended by the film manufacturer unless you have a pet (and proven) processing routine of your own. Printing should be done with careful attention to choice of paper surface and grade of contrast. (Avoid harsh effects and contrasty tone patterns in portraiture.) Exposure and development

of a portrait print should be on the full, or generous, side always.

Lighting equipment should be as versatile and complete as you can afford. Two or three clamp-on flood reflectors should be considered almost basic. One or two spotlights are extremely helpful in putting catchlights in the hair, lighting the background for certain effects, etc. Placement



The best portraits of young children frequently are obtained by placing them on the floor and putting the camera down at their level, as was done here. Main light is high and to the left. A back light, high and to the right rear, provided modeling and highlighted the head. Notice how the light-colored blanket bounced light upward to provide just the right amount of fill in the shadowed areas.

and use of the lights is one of portraiture's more important aspects. You can do very well simply by following one or two of the easy lighting setups diagrammed in manufacturers' free literature and elsewhere. The so-called 45-degree lighting is as nearly foolproof as you can get.

But you don't want all your portraits lighted identically. Experimentation with lights (and a patient model!) will teach you something. But best of all is to analyze the work of experts and see how they get their various effects.

Daylight is interesting to work with. Reflecting surfaces (boards covered with foil or coated with aluminum paint, for example) can be used to fill in shadows, being moved about somewhat as indoor lighting units are. Bright sunshine, particularly when the sun is high, is apt to cast harsh shadows, and you must avoid these by means of your reflectors.

In this article we shall omit specific reference to flash and speedlight technique in portraiture, since in many ways such work is a study in itself. However, lighting setups for floods can be adapted effectively to the use of flash.

Makeup is a separate subject, also. The skillful use of panchromatic makeup can do much to improve the quality of portraits, particularly where women are concerned. It is helpful in the case of certain men, also, whose beards are especially heavy or who have facial features which you may want to minimize. Makeup is never recommended for children.

Concerning the use of makeup generally, we recognize that there is a school whose adherents frown on such artifices, who prefer to get all their effects by means of lighting, letting a few blemishes register for the sake of "realism." There are also those skilled individuals who are able to eschew the use of makeup entirely in favor of judicious use of retouching on their portrait negatives. Certainly a good retoucher can do wonders in this regard. But for the

less skillful, the use of portrait makeup is at least partial insurance against the necessity for retouching negative and print when professional portrait results are wanted. An informative treatment of negative retouching appears in this issue, beginning on page 21.

Posing the model is one of the most vital and least publicized phases of all portrait routine. To some extent the popular lack of knowledge concerning this part of the business can be traced to the professional's natural desire (and ability) to hang onto a few trade secrets at least. Anybody conceivably can learn something or much about camera, lights, darkroom work, and retouching—but the secrets of effective posing are not quite so easily come by. You can be an excellent technician, with a decorative, co-operative model at your disposal, and still have a poor batting average in portrait success if you are at a loss regarding how to pose the subject.

For the foregoing reasons, posing will be given a good deal of attention in this discussion.

The head (or face) logically is the first area to be dealt with in posing the model. Only rarely will you want to shoot a portrait subject either full-face or in full profile. Neither view seems to produce a natural effect. So, by and large, an approximate three-quarter facial view will provide the most pleasing results.

Remember this: *the head should be arranged so that the model's good features are stressed, other features played down.* This may mean that the camera position will be lowered slightly to minimize an unusually lengthy nose, the chin being raised slightly at the same time. Conversely, short or "snub" noses require a higher camera angle. A nose which is both short and wide can be lighted almost entirely from one side, producing an optical illusion by stressing only the lighted half. Caution: Don't overdo this

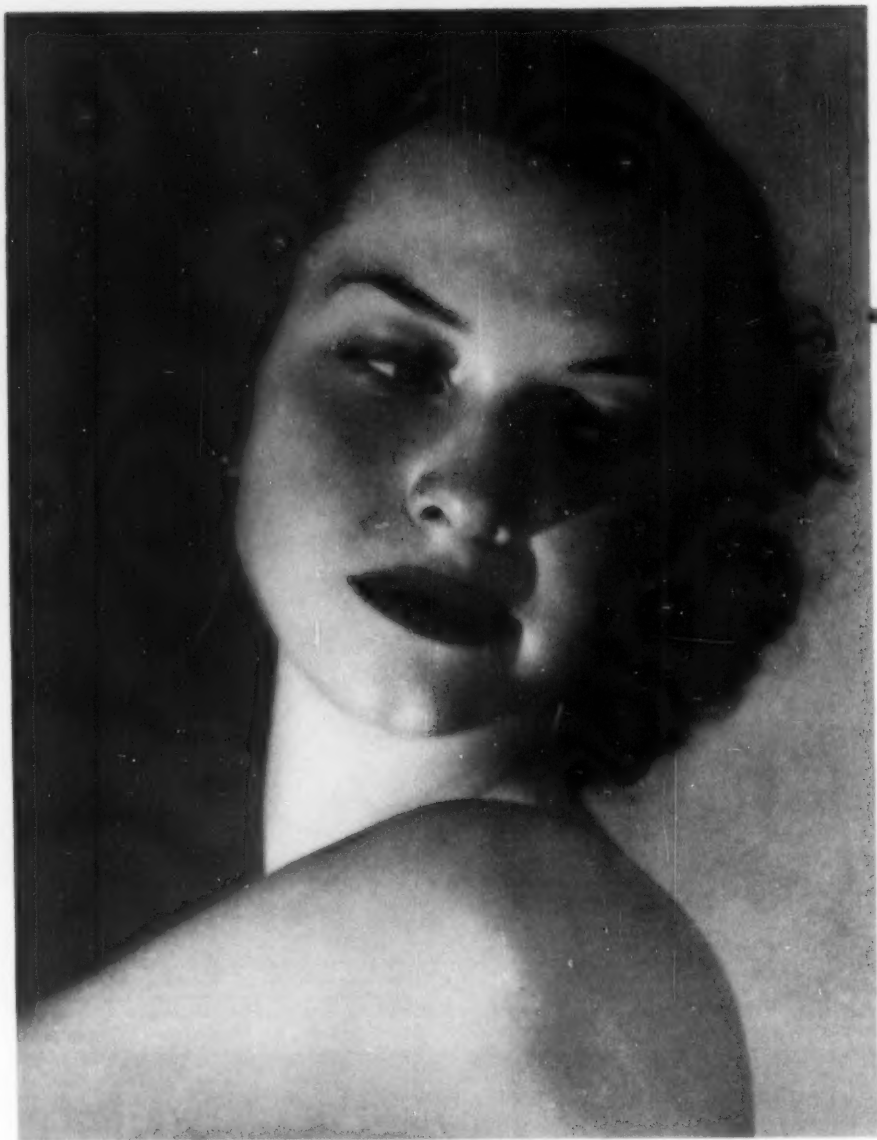
(Continued on page 19)

"Basic" lighting was ideal for this portrait of the late (and lamented) Sir Harry Lauder. The famous Scot's simple personality is expressed admirably in this straightforward picture. Background is dark, offering no possible distraction. The single light was very close to camera position, slightly elevated, and a bit to the left. The subject's rugged features did not require anything complex in the way of lighting.



You can't expect a live model to sit interminably while you perfect your command of lighting and posing. An inanimate "model" like the manikin shown below is ideal for experimentation. (In these illustrations the shadows and distortion caused by spectacles are quite evident, and you are referred to Pop Jordan's February column for help on this problem.) If you can obtain a practice "dummy" like this, you'll speed up your progress in portraiture.





Dramatic lighting has its place, but must be used expertly and with discretion. An excellent example is seen above. Main light is low and to the left, throwing intriguing shadows in the direction in which the subject is gazing. The fill-in lighting, coming from the right, is purposely quite weak, so as not to destroy the low key of the study. Artistic posing is seen particularly in the treatment of the shoulder and arm area toward the camera, the curve being used perfectly to balance the head. A weak light source models the shoulder in a subdued manner, and the plain background is lighted just enough to bring out the curve of the model's back, at the lower right.

A soft natural effect is pleasing with some portrait subjects. Lighting such as that shown here can be easily contrived in various ways. A single flood, diffused and aimed downward from a slight angle, will do it. So will daylight, such as might come through a skylight. This subject's light-toned clothing served to reflect illumination under the chin and along the jaw-line. The camera angle here is especially worthy of note, since it (more than any other one factor) lifts the picture out of the ordinary.



(Continued from page 16)

business of raising the camera above the level of your subject's face. When carried too far this can result in distortion (foreshortening) of the neck and shoulders, which gives a decidedly grotesque effect. It can be done satisfactorily by an accomplished worker employing a long-focus lens at some distance from the subject — but unless you're good, and have the right camera and lens, beware.

Big ears can be subdued by means of shadow and camera angle. Arrange the lighting so that the outsized protuberances are not emphasized, and shoot from an angle which will not tend to show how far they stick out from the head. A wide lens aperture is useful in minimizing this and other physical defects, the idea being to open up so that there is very little depth of field, focus on the eyes, and let things go somewhat out of focus from that point back. This particular technique can be overdone, too. I have at home a 1920 portrait of an esteemed relative, taken by one of the best portrait studios in the east. It's lucky that I really know what the subject looked like in life, because the eyes are the only features in focus, almost literally. Everything back of them is dissolved in a sort of mist. The photographer must have used about a 14-inch lens on a 5x7 plate, opened up wide, and focused on the eyes. This technique was once (and still is in some quarters) considered very effective. I don't happen to like it.

The jaw structure seems particularly difficult for the tyro photographer to present advantageously in a portrait. A jaw which is too square or massive can be lowered (and the camera angle raised slightly) so as to appear tapered. A weak jaw or chin should be lifted (tilted upward) slightly, and shot nearly head on — *never* in profile.

Full front and full profile poses finally come into their own when we must photograph a long, hollow face. Flat front lighting is best in such cases, and a low camera angle will tend to broaden a long face.

In seating a subject for a head or head-and-shoulders portrait, a high stool or an armless chair seems to work best. Have the model lean forward just a bit, and turn the head away from frontal position somewhat. The hands

and arms, whether or not they are to show in the finished picture, should be held relaxed in a comfortable position. See that the shoulders appear normal, not tilted or hunched. Nor should they be on a perfectly horizontal line, lest they detract interest from the face.

The eyes, of course, usually are the most important features in portraiture. Don't be afraid to have your subject's eyes looking directly into the lens. This gives the portrait an air of sincerity and straightforwardness which cannot be obtained in any other way. Furthermore, when the subject is looking away from the camera there is a real danger that the gaze will lead the viewer's attention right out of the picture. Be sure to leave adequate negative area in the direction in which the eyes are looking.

Perhaps the one general rule applicable to posing any portrait subject is to keep the subject comfortable always. This is not to say that a model should be allowed to stretch out on the couch or tilt way back in a chair, or anything of that sort. But a good degree of comfort and relaxation can be achieved by a person seated normally on a stool or a straight chair, hands easily clasped in the lap, legs comfortably disposed.

Portraiture is not difficult, if you'll only practice, keep your eyes open, and learn what various lights will do. One of your best bets in the matter of practicing with lights is to get a fairly large doll's head, or the head from a store-window manikin. Set this inanimate head on a box or some similar support, then light it in every way you can think of. As you move various lights toward it and away from it, above it and below it, and around it, you can watch what happens to the shadows and highlights. When you see a lighting setup which looks good to you, record it diagrammatically on paper, then make a shot, and file a print of the resulting negative with your diagram for ready reference.

Familiarity with equipment, lights, and people is your first goal in becoming a successful portraitist. Sometimes one of these facilities comes first, sometimes another. When you've made progress in all three, you'll be turning out a high percentage of good portrait photographs.



# Protecting Photographic Inventions

by Harry Radzinsky

**THE READER OF PHOTOGRAPHIC PERIODICALS** is often greatly surprised by the ingenuity displayed by many amateur photographers in designing and building photographic equipment which is either not available in the market or is beyond the means of many.

An enlarger, an easel, a tripod tilt-top, and a great many other devices are often designed and built with ingenuity and skill. With the technical aptitude and creative ability possessed by many amateurs, coupled with a facility in handling tools, it is no wonder that many photographers invent articles or devices having enough merit to warrant some belief that they may have commercial value.

An invention involves two main phases. The first is referred to as the "conception," which simply means the development of his invention in the mind of the inventor. The second phase is known as the "reduction to practice," and this means the completion by the inventor of his invention, by the making of a satisfactory working model demonstrating the fact that the invention is practical and is operative. The filing of an application for patent is considered as a form of reduction to practice as well as a substitute for the making of a model; and the filing of the application is referred to as a "constructive" reduction to practice.

While such a procedure as this will serve to establish a date of conception for the invention, it is unfortunate that many inventors believe that this plan will do more than that, and after having received the registered letter, will place it away for months or even years, mistakenly believing that their rights thus are safeguarded. The patent laws are unfavorable to the inventor who does not act diligently with respect to his invention after he has conceived it. That is to say, after conceiving the invention he must very promptly proceed

with the work toward reducing it to practice by either making a successful working model of it or by very promptly filing an application for patent for the invention. If an individual does not proceed diligently to do these things, an inventor who has conceived the invention subsequently to the first, and who moves with speed and diligence to perfect his invention and file his application, will be held to be the prior inventor, and the patent will be granted to him. Thus, the "registered-letter" plan, upon which a great deal of reliance is placed by some inventors, has many limitations.

After you have conceived your invention, the first step is to consult a patent attorney with a view to having a search made to ascertain whether you have made an invention or are simply repeating the efforts of others who secured patents for your device long before you. These searches are made at the Patent Office in Washington, and cannot effectively be made by searching through patent copies in various local public libraries, for the reason that in such libraries there is no classification by which an accurate search can be made. A search of this kind, known as a "preliminary investigation," is relatively inexpensive. If the search shows that your invention is old and well known, you are out only the cost of the search. However, if you proceed with the making of an expensive model before you make the search, and the search shows an anticipation of your invention, you will be out the cost of the model as well. Hence, it is advisable always to have the search made before proceeding with work on the model.

When the results of the search are received and you are convinced that the patents disclosed on the search do not anticipate your invention, the work on the model should begin; or as an alternative, the application for patent

should be prepared and filed with the least possible delay. If you feel that the device, which you have by this time "worked out on paper," will operate successfully, then you can dispense with the model and instruct your attorney to prepare the application.

In an effort to save expense, many inventors may try to prepare and file their own patent applications. This is a mistake, for the preparation of a patent application is a job for the expert; and upon the skill and ability of your attorney in preparing the claims of your application may rest the value of the resultant patent. Patent attorneys are very often called upon to re-write the poorly-drawn patent applications which inventors have themselves prepared and filed, and the time and effort involved in doing so very often subjects the inventor to expense far in excess of that which he would have incurred had he in the first instance instructed his attorney to prepare and file the application for him. Inventors often feel that they possess the ability to accurately describe their inventions, and that they are thus able to write their own patent applications. But an application for patent is more than a mere description of a device and its operation. The foundation of every patent is the claims, and volumes have been written on the subject of drafting patent claims. If you are unfamiliar with this part of the job, do not try to prepare your own application. The inventor should place the matter completely in his attorney's hands, but be certain to explain to him every possible detail of the invention, giving him a written description and sketches of it, to the end that the specification, drawings, and claims which constitute the patent application will be most accurate and comprehensive.

When the application for patent is completed it must be signed and sworn to by the inventor; and before that is done he should read it carefully and be certain that it sets forth his invention in a most thorough and complete manner.

If, before filing an application for patent, the inventor should decide to determine the practicability of his invention by making a working model, it is desirable to keep careful record of the progress of work on the model by photographing it in its various stages of construction. The photographs should be witnessed and dated and carefully preserved as an aid to later

(Continued on page 60)

Despite makeup, lighting, and posing precautions, retouching of portrait negatives is often desirable or necessary. The subject was rather completely covered by Mr. Swahn in *AMERICAN PHOTOGRAPHY* for February, 1950. However, we asked him to provide additional instruction on the techniques of retouching by negative etching and have included it in this special portraiture section.

### Portraiture: Part III

## ETCHING the NEGATIVE

by H. Swahn

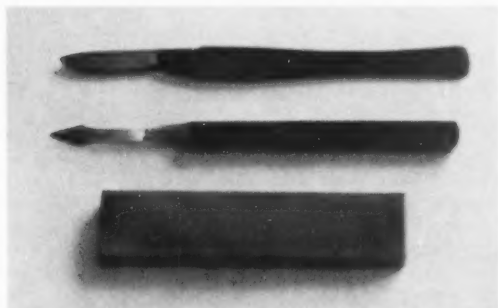
**E**TCHING THE NEGATIVE is, without doubt, one of the most difficult phases of retouching. As its name implies, etching is the process of removing some of the silver from a negative with a sharp knife. This area will naturally print darker than before, and the more you etch, the darker it gets. It is easy enough to shave down the negative with the knife, but to do this evenly and to stop at just the right moment so that the area you are etching just matches the surrounding areas will require considerable practice. If too much of the silver emulsion is removed, it is impossible to replace it, and the negative is spoiled.

If large areas of a picture, such as the sky or part of a foreground, should be darkened in the finished print, "printing in" during the printing or enlarging process is quite satisfactory. If several identical copies are to be made from the negative, local reduction with Farmer's reducer or something similar should be employed. For small areas, however, you can either spot the print carefully with water color or dye (Spotone), or etch the negative. Since portrait photographers must make a number of identical copies to please their customers, they tend to etch their negatives.

*What can be done with etching.* Since small areas can be darkened on the final print by etching, a partial list of suggestions would include:

- Fill in open spaces in dark hair against a light background.
- Remove loose hairs that show up against the background.

The upper knife (scalpel) is used for most of the work. The second knife is used to remove lines or spots. To sharpen the knife, a few drops of oil are placed on the oilstone. The knife is held in the same position during the sharpening of the blade and the etching. After sharpening the blade, the feather edge is removed by moving the knife in the direction of the arrow over a piece of cardboard.





The top of the chair was removed and the dark overskirt was filled out by etching.

Accentuate eyebrows and eyelashes. (In the case of blondes who have not used mascara, eyelashes may be worked in.)

Lessen or remove double (or multiple) chins when silhouetted against a dark background.

Change the silhouette of a person wearing a light dress, blouse, etc., against a dark background.

Change the silhouette of a person wearing a dark dress or blouse against a light background.

Thin arms and legs if they are against a dark background.

Remove (darken) extra highlights in the eye.

Remove (darken) reflections in eyeglasses.

Darken bright spots, as of sunlight, in a landscape.

As you learn how to etch, many other uses will suggest themselves.

*Hardness of the negative emulsion.* Negatives which you intend to etch should not be too hard. If the negative has been fixed in an alum fixing bath, or given a soak in chrome alum to prevent frilling, it may be difficult to etch. A fixing bath which is acidified with sodium bisulfite only will give a negative emulsion of the proper hardness.

*Materials for etching.* The materials for etching include a retouching desk, magnifying (reading) glass, etching knife, oilstone and oil, scotch tape and plenty of old negatives on which to practice. A light touch, which should come with practice, and a good supply of patience are less tangible assets.

The knife is the basic item on this list. Expert retouchers differ widely in their choice. The one put out by Eastman Kodak Co. is good. For general use, my choice is a scalpel made of surgical steel. For small spots, I use a knife with a lozenge-shaped blade. Some retouchers take a hacksaw blade, break it at an angle and sharpen it on a grindstone until it has a razor sharp edge. Then they fit it with a simple wooden handle and do excellent work. Others use nothing but razor blades which they hold in their fingers. In other words, the shape or kind of blade does not seem to be of much importance—it all depends upon what you are used to working with. But the steel that makes the blade must be good so that it will take and hold a sharp edge.

A retouching knife should last a long time. Protect the blade by keeping it in a special box with a wrapping of tissue paper or cotton.

At the same time that you get the knife, get a small oilstone. One which is used for penknives is suitable. Mine is labeled:

Hard Arkansas Oilstone  
Pike Manufacturing Co.  
Pike, New Hampshire

and it is for "Jewellers, Dentists, and Machinists".

The etching knife must be sharpened constantly. To do this, place a few drops of fine oil (sewing machine oil) on the stone. Holding the knife in the same position that you will hold it when etching the negative, and applying very



The line of the left shoulder and the right sleeve have both been improved by etching.

little pressure, move the knife over the stone in elongated figure eights. The blade will be flat on the side that rests against the stone, but will be sharp on the edge. Once the knife has been properly sharpened, it will only require a few strokes on the stone every few minutes to keep it that way.

After sharpening, the blade is left with a "feather edge". This is removed after each sharpening by running the blade in a direction parallel to the cutting edge over a piece of cardboard or an old negative. This should leave the blade as sharp as a razor.

Now why is all this fussing necessary? Because the knife edge must shave down the emulsion of the negative, not scratch it. Only a very sharp edge together with a light touch will properly shave down your negative.

*Etching the negative.* After careful study of a print, so that you know exactly what you are going to do, the negative is scotch-taped to the glass of the retouching desk, emulsion side toward you. Make a few practice strokes on the edge of the negative to see if the knife is properly sharpened. Each stroke should remove so little silver, that you can scarcely see that anything has happened. Don't expect to remove all the silver at one stroke, because then you have no control over the process. Only by repeated action will the correct amount of etching take place so that it will not show in the final print. This will come with practice. Some people learn to etch in a relatively short time while others must spend many hours before they acquire the light touch together with the ability to judge the amount of etching necessary. Since mistakes in etching cannot be corrected, practice on negatives

which have no special value. It is a good plan to make duplicate negatives and practice on them.

*Effect of etching on the negative.* As a result of etching, the surface of the emulsion is roughened. In the normal course of retouching a portrait negative, the emulsion will be "doped" with retouching fluid after it has been etched so that it will take the pencil work. This thin coating of dope will tend to make the etched areas more transparent, so they will be less noticeable. If the negative is to be printed by contact, the chances of the retouching showing are very slight. If the same negative is enlarged with a condenser enlarger, the roughened etched surface will tend to scatter the light and so it will print too light. This is due, in other words, to the Cailliet effect. A diffusion type of enlarger does not give so much trouble. A portrait studio, constantly enlarging from etched negatives, should use a diffusion type of enlarger for this reason.

It is a simple matter to temporarily convert a condenser enlarger into a diffusion type enlarger by scattering the light between the light source and the negative. All that you have to do is place a piece of mat celluloid on top of the upper condenser. A piece of ground glass will do the same thing, but it is more difficult to cut to size.

An excellent way of doing the same thing is to use a diffused light source, such as the "Aristo Cold Gridlight".

As you can see from the above discussion, success in etching does not depend upon expensive or complicated equipment, but skill and patience on your part. So some quiet evening, get out a stack of old negatives and try your hand at it. I wish you luck!



*Photographing for the record offers interesting opportunity to combine skilled composition and technique with a historical purpose. The opportunities surround us everywhere. For the pictorialist who is surfeited with salon prints at the moment, here is an interesting chance for variety in expression. The photograph of Marconi at the left from about 1900 is from the private collection of Percy C. Byron.*

## Sixty-three Years of Documentary Photography

by Samuel Grierson

**D**OCUMENTARY PHOTOGRAPHY offers so many possibilities and is of such great interest that one is apt to wonder why more photographers are not in this field. It may be that many excellent photographers producing prints for the salon wall feel that documentary photography is only that type of photography described by John Adam Knight as, "the isn't-it-a-shame-school". Thinking this, they feel that documentary photos would not be acceptable in salon competition.

Anyone having such a thought should banish it at once. The late Antoinette B. Hervev did a documentary series on the Cathedral of St. John the Divine that contained some of the most beautiful shots one can imagine. Many of these were exhibited in salons in both America and abroad. She took a goodly number of years to complete the entire document and the priceless collection can be seen and studied in the archives of the New York Historical Society in New York City.

There are many good documentarians at work today and there have been many in the past. The discovery of Eugene Atget's negatives by Berenice Abbott some few years ago, and the excellent promotion given Atget's marvelous work produced an urge to the documentary.

Atget, as many of the readers may know, took pictures because he liked to take pictures — as simple and as good a reason as anyone could ask for. On top of that, he took pictures of the things that interested him and the places he liked to frequent. He loved his city, Paris, and as a result of his documentation we today, and our children and grandchildren after us, can see the Paris of his day as a citizen of his day would see it.

Berenice Abbott is no mean documentarian herself and she has done and is doing the city of New York in somewhat the same way that Atget did Paris. Some other noted

workers in this field are Roy Stryker and the many who worked with him on the Farm Security Administration, Arthur Rothstein, Andreas Feininger, to name but a few. Every one of these photographers is an excellent worker. They know their technique and appreciate both quality and composition in their prints. They show us the things of today with their pictures. In twenty years from now these commonplace scenes they have pictured will become oddities, and many will have a historical value. And in forty, fifty, and sixty years from now!

Yet, in spite of this rosy promise for the future the pictures these people are making today can be used today. They can be exhibited, sold for illustration, sold to the owners of the buildings shown in the photographs, published in book form, and used in every way the living photographer likes to use his work.

Recently the Museum of the City of New York acquired the negatives of Percy C. Byron and prints from these can be seen at the Museum. Mr. Byron in sixty-three years of photography has turned out a lot of good work of the most interesting type. As a matter of fact the career of Percy C. Byron is most interesting in itself.

On his letterhead, one notes that Byron Company, Inc., Photographers, was established in 1844. This is a fact, for the business was started by his forefathers. In 1835 Percy C. Byron was discovered to be a photographer at the age of seven by his father who found the boy "wasting" sheets of sensitized paper by laying fern leaves on them, exposing and developing. In short, photographs in 1835!

That event occurred in London where the original studio was located. Some years after that, the Byrons came to New York and a studio was opened here in America. Young Percy, then eleven years old, became truly a photographer and has been one ever since. Today, at seventy-



one, he is still active, working every day and enjoying life on week ends. His present work is in photo-engraving and he operates in a darkroom that would be the dream of many an amateur. Many items in this darkroom are of his own invention and construction. Let no one consider Percy C. Byron an old man.

This man has many wonderful things to remember. Among these is the sale of his first news picture. This was in 1892, a picture of Grant's Tomb, sold to Arthur Brisbane who was then the editor of the *New York World*.

The Byron Studio did a great deal of theatrical photography in those years and a good portion of these negatives are in the collection at the Museum of the City of New York. Percy C. took the pictures of the great stars of that day. He remembers that the late Sarah Bernhardt gave him fifteen minutes to make his shots. When he told her that he had shot eight scenes in seven minutes she scoffed at first but, on seeing the pictures, gave young Byron a kiss and the exclusive rights to photograph her productions.

Later on, the Byron Studio took to ship photography, picturing the interiors and exteriors of transatlantic liners. It has been said that Percy Byron has photographed every ship to enter the Port of New York for many years. If this is not absolutely true, it is pretty close to the truth. At least he photographed all the important ones. One of his most exciting assignments in this work was the picturing of the ill-fated *Normandie* on her first westward crossing. He took cameras, equipment and assistants to France and all spent three days sightseeing as guests of the line. Returning to Le Havre, he and his men went to work on the ship, and it was really work. Twenty-one hours per day! Because of the damp sea air, he met with some difficulty in drying the films and papers. For this trip, he used an 11 by 14 view camera fitted with a Ross Zeiss Tessar wide angle lens that gave a picture area of 135 degrees.

Percy always fancied wide angle work and with the wide angle lens he was, and still is, an expert. One of his most noted pictures shows St. Patrick's Cathedral on Fifth Avenue. In this picture, one can see over the tops of the two steeples, the sidewalk and curb in front, the full crossing, including the far sides of both 50th Street and 51st Street. This exposure was made on an 11 by 14-inch

plate with the camera located in the second story window of a building across the street.

The picture of St. Patrick's Cathedral, incidentally, is one of a series made of Fifth Avenue, New York, by Mr. Byron. The complete series shows every block, each side of the avenue, from 34th Street to 57th Street. Using a wide angle lens on his 11 by 14-inch view camera, he exposed two plates per block, one for each side of the avenue. And, like the picture of St. Patrick's, he captured the curb and the sky in each of the shots. True, the Empire State Building had not been erected at this time!

We may think that the press photographer is pretty fast in these days, considering the speed with which he gets his exposed negative back to his paper, processed, and printed in the paper in a matter of hours. Percy Byron recalls similar speed in the 90's. At one time in those years, he photographed the International Yacht Races held off Sandy Hook. He had a darkroom set up aboard a steamboat. This assignment was for the old *New York World*. In this case, he used film and a small camera. After the exposure, he would develop the film at once, clip away unessential parts of the film, fasten it to a carrier pigeon which then flew to a lot but four short blocks from the World Building. The time from exposure to the arrival in the newsroom was forty-five minutes.

Mr. Byron is ingenious, too. At one time he pictured a building for a client. This was located at 5th Avenue and 59th Street. The client did not like the picture because it contained no life. The client contended that this was a busy corner and that people should be visible in the photograph. Percy returned to the corner and made twenty-seven shots of pedestrians, scaled these to the proper proportions, pasted them on the picture of the building, making certain that they were in correct spots, with correct lighting and proper shadows. He also made certain that the figures blended with the base photo so that the fact that they were pasted on would not be seen. Then he made a copy negative of this paste-up, delivering a print to the client which delighted that person.

In these days, Percy Byron does use a Leica and a Rolleiflex for certain work, he is primarily an 8 by 10 or an 11 by 14 man. In the early days, he did a great deal of work with an 11 by 14 hand camera. Yes, there was such a thing. In this he used glass plates, and many of

Left: "Madison Square Garden, 1896". Right: "Maillard's Candy Store, 1901". Both prints are from the exhibition, "New York a Half Century Ago" at the Museum of the City of New York, by whose courtesy these prints are reproduced.



the pictures in the collection at the Museum of the City of New York were made with this camera. Hand held, mind you! And the very fast sensitized material available today was not to be had in those times! Exposures were relatively long but these prints by Mr. Byron prove the so-called impossible can be done. The "impossible" in this case being the production of needle-sharp prints from negatives made with a hand-held camera.

Percy Byron built many of his cameras. At one time, James Hare, the noted war photographer, and Mr. Byron worked out plans for a camera which was the ancestor of the current Graphic. Scovill & Adams manufactured this camera as the Henry Clay model. It was an 8 by 10 plate camera.

Careful study of the prints now in the possession of the Museum of the City of New York should be an education to the person who aspires to enter the field of documentation. There are two points that such a person should make special note of. One of these is to remember that when Percy C. Byron made these shots the events and scenes were commonplace.

That terrific shot of the interior of Millard's Candy Store was not terrific when Mr. Byron took it. Then it was merely the interior of a candy store. How many of today's photographers have thought of picturing the interior of a candy store? Yet they should think of these things. Another picture in the collection shows the interior of Childs Restaurant in the days when it sported white tile! . . . Remember!

Those who complain about the present day city bus should delight in the photo of the old open trolley — the Bergen Street line of Brooklyn — taken in 1899. Another interesting picture on display shows the funeral of the noted Ward McAllister.

In "Madison Square, 1896", we get a good idea of the styles worn by the ladies of that time. An 1896 "wolf" is to be seen in this view, too.

The group shot made at the Hyde Ball, January 31, 1905, is admittedly nothing more than a group of people. However, in this case, the people pictured make it noteworthy for they are all noteworthy of the period. Fourth from the left, stands none other than the late Stanford White whose murder a short time afterward made headlines in the papers for many a day. Seated on the very right is the renowned Mrs. Stuyvesant Fish. This type of picture should make photographers in every town, hamlet, and city in the United States realize the value of picturing their local society leaders. Not that one or more of them may be murdered within a short space of time — though that is always a possibility! — but because these social groups will prove to be very interesting pictures as the years go by. The people in the group pictured by Byron were as much a part of New York as the Woolworth Building and, likewise, social groups of any locality should be as much a part of the locality as the First National Bank or the general store.

The second point that the budding documentary photographer can become aware of as he looks over the prints of Percy Byron at the Museum of the City of New York is that documentary photography does not mean pictures of the slums, wretched conditions, bums and tramps, and all that is mean and ugly in any city. Documentary photography does include such subjects but a good document, one that is truly worth while, does not fail to include both sides of the story. Conditions and people, rich and poor, in



"The Hyde Ball, 1905", one of Byron's documentary series. Also from the collection of the Museum of the City of New York.

condition or dilapidated, good or bad, constitute the makings of a city and a good documentarian records them all with his camera.

Too many tend to select the sordid parts of the city and its people, forgetting that the good and beautiful are a part as well. In the Percy C. Byron collection you will see the grandeur of the 90's and the pictures have an interest in that many of the mansions have long since been torn down. He exhibits a print showing a solid row of brownstone private houses on a street in the 40's. This block is now devoted entirely to business and the houses are no more. The twin Vanderbilt houses on 5th between 51st and 52nd Streets are the subject of another of his shots.

Documentary photography will always attract an audience, thus the photographer seeking to make a reputation for himself can go in for it and soon make himself well known. However, the uninitiated must not get the idea that technique and composition — especially composition — are not essential in this type of photography. Greater success will come if thought and study are given those two important points. In short, there is more to it than merely snapping a camera willy-nilly.

At this writing, the Museum of the City of New York has framed and on display sixty-six of Mr. Byron's prints. These are scenes and events taken between 1894 and 1906. The complete Percy C. Byron collection consists of some 3,000 prints and negatives. His stage and theatrical prints included in the figure, have been incorporated into the theatrical collection of the museum. Many of the pictures are not accessible as yet, due to the fact that they are now being catalogued.

Mr. Byron feels — and we are certain — that his career is by no means ended. Despite his seventy-one years, he is agile and alive. He has many plans for the future. On a recent visit to him, he took pleasure in showing the writer his newest camera, just purchased. An 8 by 10 view — and it was a pleasure to see the many added improvements he had built into this camera; improvements that the manufacturer could hardly afford to put in at the price.

That is another thing about documentary photography. It keeps one alive to the times and to the world about; it keeps one alert; and thus, as with Percy C. Byron, it keeps one ever young.



"Iris"

*F. J. Heller*

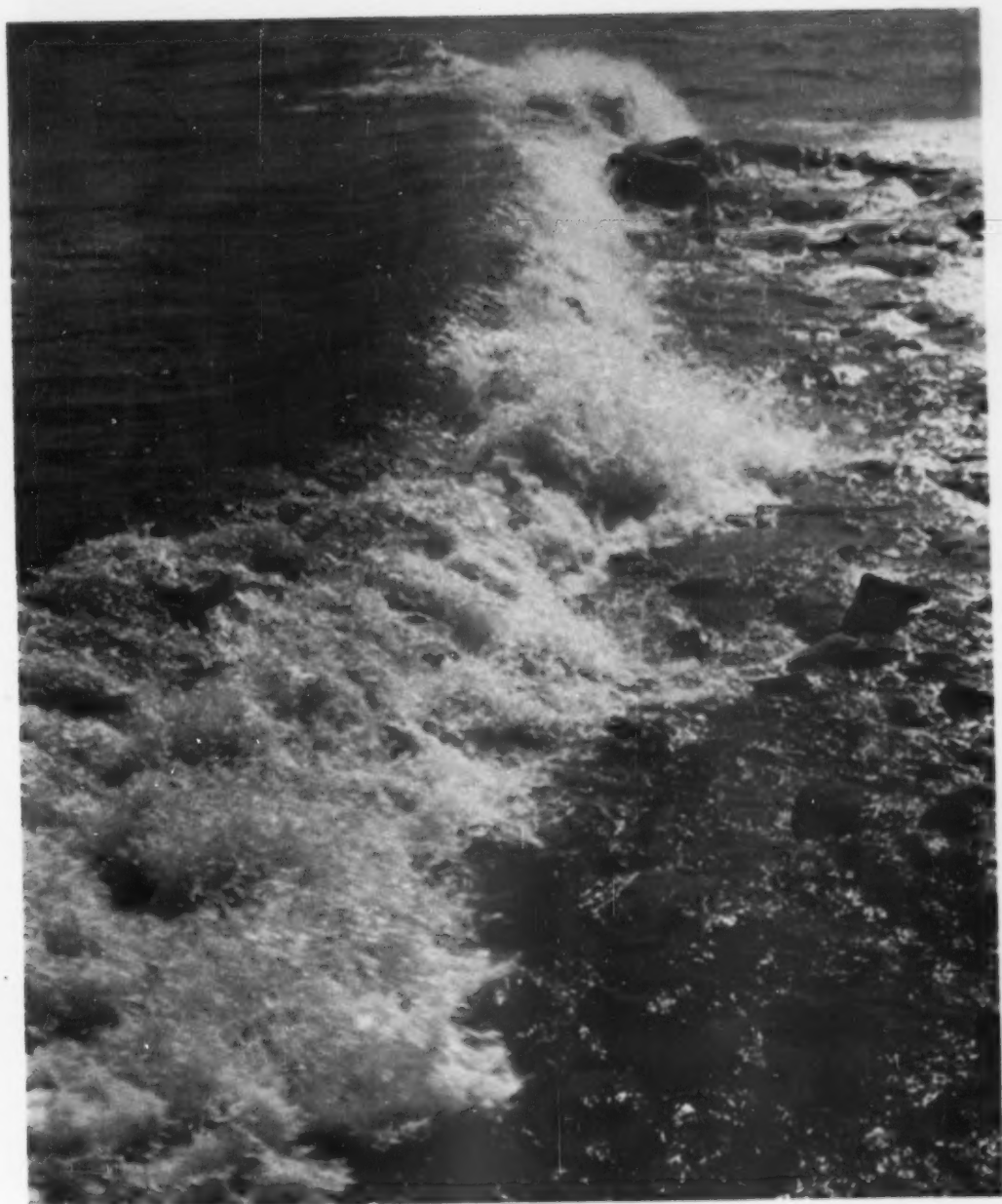
Flowers are interesting subjects, always. Their availability and general graceful adaptation to composition, and the pleasant emotion associated with them make them ideal objects for photography in black and in color. "Iris" is not a marvellous picture, but it is well rendered, the composition is pleasing, the handling of tones good. Made with a Kodak Reflex Exposure 1/10th second at F.5.6 on Super XX. Illumination, a photoflood. Printed on Opal G, some control used. Developed in D-72 diluted 2 to 1.



"Graceful Old Age"

*Sarah Buyskes*

In this straightforward print Miss Buyskes has captured the charm and grace of old age. Made with an 8x10 Kodak Studio camera, Dallmeyer Portrait Anastigmat lens. Exposure 1/2 second at F 8, on Kodak Ortho-X film. Straight enlargement on Ilford F2K, from 3x7 film size.



"The White Wave"

*Arnold Maki*

*As eternal as old age is the appeal of the waves. This is another interesting variation of the theme. Photographed with a Roliflex, Schneider Xenar lens. Exposure 1/200th at F.8 on Plus X, in summer sunlight. Developed in Microdol and printed on Kodabromide G2, developed in Dektol. (An excellent example of the principles outlined on pages 40-43.)*





"Mary in Rain"

*Elsa Carlsson*

There is more than ordinary portraiture in this illustration. The pose, lighting, composition are all harmonious and the rather flat lighting tends to carry out the promise of the title by suggesting a cloudy day. The composition is classic; the general angle of the head follows a diagonal from the upper left-hand corner, and the other principal line of the hat and forehead follows the perpendicular from the diagonal to the upper right corner. Made with a Serie 2x2 with Schneider Xenar lens. Exposure 1/23th at F.5.6 on Gevaert plate. Developed in Negrosol.

Here is the charm of the old world, a scene which is too far away from our experience to be familiar. The steam and the early morning sun contribute to the building of a satisfying mood. Unfortunately, no data is available on taking and printing the photograph.



"The Laundress"

*Martin Holm*

"Sylph-Like"

*Ester Holst-Nyberg*

This portrait represents a combination of pleasing ingredients: rather dynamic composition, a touch of soft focus, a classic face. The result is a somewhat unusual portrait. The photographer has created more than an unusual portrait, however; this becomes a pictorial because of the idealization of womanhood. Made with a Kodak Studio Camera with Perscheid lens. Exposure 1/25th at F4.5 on Kodak Portrait Pan, using three 500 watt floods. Developed in DK 50 and printed on Opal G.





"Starlight, Starbright"

*Harriet Archer*

The charm of this picture is so obvious that little comment is needed. Unfortunately, no data is available. From the nature of the subjects and the illumination used, we might suspect that the photographer used a photo-flood outside the windows to the right and slightly higher than the center of interest.

In these days it is usually a treat to see a good bromail such as this. The subject lends itself to the bromail process and whether you like the picture will depend upon your attitude toward bromail. Made with a Saba Reflex 4x5. Goetz Dagmar lens. Exposure 1/12th at F.4.5, in the evening, on Agfa film. Printed on old Kodak Cream Bromail paper.

"Ipswich Dock"

Sam Weller



Miss Heinrich's work is notable for her imaginative, dynamic photographs of girls. In "El Bailcito" she continues the effective presentation. Little could be added to make a more interesting study. The composition and lighting are highly commendable. There is no technical data available.

"El Bailcito"

*Annemarie Heinrich*





## THIS MONTH:

The new Kodak Pony 828 Camera, a honey of a low-cost miniature... Notes on between-season color opportunities... Color close-ups with the new Kodak Fluorolite Camera Combination... and a new Kodak Daylight Projection Viewer for your movies (it was originated for football analysis).



## HERE'S THE "828"

Nestle a new Kodak Pony 828 Camera in your hands—and it feels like the jewel it is. Just the right shape, just the right size and weight for a comfortable, rock-steady grip. Make a few exposures, and enjoy the velvet smoothness of the shutter release. Put your first color slides on the screen, as large as you wish... study their crisp definition and clean color quality... and you'll wonder how anyone can build so much value into a miniature camera for only \$29.95—including Federal Tax!

Kodak is enthusiastic about this new miniature—both because of its intrinsic qualities and because it fills so many needs. The owner of a large-film camera can branch out into miniature color—adding only 13½ ounces to his kit. The miniature-camera enthusiast gets a reserve camera at small outlay. And the ingenious exposure indexes of the "Pony 828" make its operation box-camera-easy for beginners.

Here are some of the interesting and helpful features. On the lens and shutter scales, red dot markings identify the basic settings for Kodachrome Film with an average non-moving subject in bright sun. A "universal"

setting for Kodak Plus-X Film is also indexed—1/50, f/11, and 10 feet—which gives correct exposure in bright sun, with a field depth of about 6 to 31 feet. Diaphragm and shutter scales are visible from above (see right) and have click stops. Field-depth scale sets automatically for all lens openings as lens is focused. The lens tube locks in both recessed and extended positions—and the shutter won't trip until you've extended the lens and locked it in correct operating position. The tripod socket is centered in the bottom of the camera, for good balance. And the back has an unusually handy hinge latch, of new design, with a safety catch to forestall accidental opening.

The Kodak Pony 828 Camera accepts all Kodak No. 828 (Bantam) Film, in the convenient 8-exposure rolls. Its lens is the Kodak Anastigmat 51mm. f/4.5, three-element, Lumenized—and the definition and color quality are outstanding. Focusing range is infinity down to 2½ feet—and such close range is mighty handy in color work. The shutter is the new Kodak Flash 200, with body release and cable socket, speeds 1/25

# The Kodak BULLETIN

second to 1/200, and positive flash contacts. It has a rigid cell and mechanism plate for accurate lens alignment, and a beautifully designed escapement type control for precise timing at all speeds.

The view finder is the optical, direct eye-level type, centered over the lens for minimum parallax, it's large and brilliant to assure rapid, accurate framing. Overall, the camera is 5½ inches long, 3½ high, and 2½ deep, front to back, with lens recessed. Weight is only 13½ ounces; the handsome leather field case (bottom left) adds only 4½ ounces, and its price is only \$6.50. Styling of the camera is smart and modern, with a grained black shell, gray Tenite top, chrome trim, and long-wearing, nylon-coated fabric neck strap.

Ask your Kodak dealer to show you this newest Kodak camera. It's one you want.



All indexes and scales of the Kodak Pony 828 Camera are arranged for quick reference. Shutter and diaphragm scales have click stops. Lens, shutter, and focus settings are all visible from above; field-depth scale on front shutter. Range is read by tilting camera up. Basic settings for Kodak Plus-X and Kodachrome Films are indexed in red. Lens tube locks in both recessed and extended position. Neat safety cap covers the flash connection; standard Kodak Flashholder (\$11.00) fits this camera.

## Color...there's no closed season

You know how it goes, according to the conventional pattern of color picture making. In the autumn we have color pictures of foliage. At Christmas, our color is mostly red and green and tinsel. In winter, an icicle hangs by the wall, with blue sky beyond. In spring, our color is concerned with buds and birds, and in summer we have the lushness of long landscapes. And so back to autumn.

The pictorial possibilities of this pattern have not quite been exhausted, but the prospects outside the pattern are



# Color: there's no closed season

(continued from preceding page)

far more exciting. Right now, for example, is generally a between-seasons time. In some places, it's the tag end of a dreary winter; in others, it's already bright with spring. In either event, there's an immense lot of unconventional, unpublicized color to see, to enjoy, and to picture. It's up to you. For color is a state of mind, of perception, of evaluation.

## Every Tool You Need

Ready at hand are all the tools you need for picturing whatever color interests you, and in terms of whatever equipment you may have. Kodak research has brought color to maturity, has provided a variety of rapid, reliable color films. For roll-film cameras, there's Kodacolor Film (Used any lately? It's remarkable!) in both daylight and artificial light versions; and for the expert who likes to process his own transparencies, there's Kodak Ektachrome Film.

For miniature and home movie cameras, Kodachrome Film, Daylight or Type A, has what it takes. And for sheet-film users there is either Kodachrome Professional Film or Kodak Ektachrome Film.

In short, the facilities are complete and dependable. The techniques are established. The potentials are wonderful. What you do with these materials is entirely a matter of your own picture sense, perception, and appreciation. Your pleasure in photography is certain to grow as you explore beyond its seasonal patterns.



⬆  
Snow lingers long on the high slopes—and wherever there's snow, blue sky, and activity, your color camera should be up and doing. George Waters, Rochester, N. Y., captured this dramatic silhouette on Kodak Ektachrome Film, 4x5. The sun is directly behind the figure; and to keep the silhouette effect, minimizing shadow detail, Waters used the normal exposure for a snow scene in sunlight. It's an all-year technique—just as serviceable for a figure silhouetted against a spring or summer sunset as for one against a wind-swept winter sky.

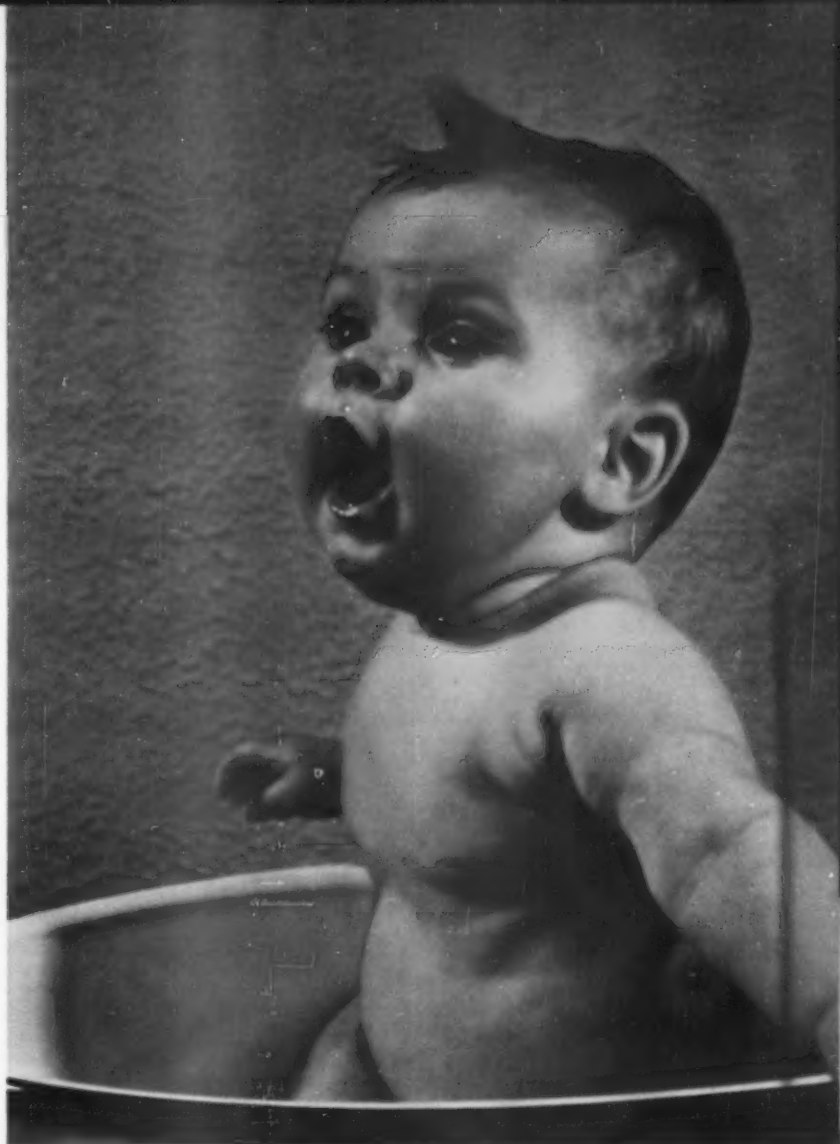
Richard W. Metzger, Philadelphia, Pa., knows the advantage of keeping his miniature camera at hand. At 10:30 in the morning, on a drab and unpromising city street, he encountered this exciting scene—and was ready for it. The picture is proof that subjects need not be conventionally "colorful" to be effective. Kodachrome Film, No. 135, Daylight Type; normal exposure.

The  
**Kodak**  
BULLETIN

## The Kodak BULLETIN

If your home contains a bundle of dynamite such as this—your color camera should be busy every day. Photographer Peter Gales, Rochester, N. Y., used Kodachrome Professional Film, 4x5, and two flash lamps, to capture the bubbling vitality of this young subject. One lamp was well to the left, facing the subject; the other to the right, relatively near the camera, and quite high. This setup produced the soft, well-illuminated shadows so desirable in baby pictures; it could readily be duplicated with two flood lamps, for a series of miniature-camera shots on miniature Kodachrome Film, Type A. Note how Kodachrome Film has sensitively captured all the delicate flesh tones, essential to a satisfying baby picture.

If you're a beginner, it's risky to break the rules—but when you do it with judgment, you may gain distinctive pictures. Below is a good example. For pictures of individuals in color, a soft, flat lighting is usually correct; but Robert Wathen, Louisville, Ky., decided to try strong side lighting from a window. He used Kodachrome Film, Daylight Type—and he obtained a most appealing result.



## COLOR AND THE CLOSE-UP

They go together—color film and close-up—and here again you can rely on Kodak for the equipment you need.

Note the Easter-egg close-up below. Louis Dienst, Lakewood, Ohio, took it on miniature Kodachrome Film, using a roll-film camera with an adapter back. If you own a Kodak Tourist Camera—an f/6.3 model or either f/4.5 model—the addition of a Kodak Tourist Adapter Kit will equip you for such shots... and open the way

(continued on next page)



# The Kodak BULLETIN

(continued from preceding page)

for closely framed, eye-filling studies of flowers, blossoms, nature subjects, people, still-life arrangements, table-top material, and all the other small subjects that fall outside the range of most amateur cameras.

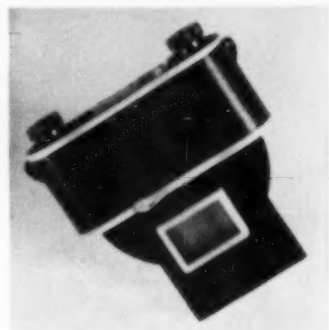
Suppose you don't have a Kodak Tourist Camera, but do have a new Kodak Fluorolite Enlarger (it's the enlarger you *should* have, certainly). All right—add a Kodak Fluorolite Camera Back Adapter A (\$16.50) and your enlarger becomes a 2½x3½ vertical copying camera, for indoor work. If the enlarging lens is a Kodak Ektar, it's perfect for close-range work in full color, where you can control the light and make exposures by uncapping the lens.

For outdoor work, you can use the bellows assembly of the Kodak Fluorolite Enlarger on a Kodak Fluorolite Camera Bed (\$16.50). The combination, shown below and at right, makes a handsome, workmanlike 2½x3½ view camera—with a swinging, rotating back, and both front and rear focusing movement. You'll need a lens in shutter, the Kodak Ektar 101mm f/4.5. Luminized, in Kodak Flash Supermatic Shutter, is ideal, and priced at \$56.90. It permits working from infinity down to about 1-to-1 magnification. A Kodak Ground Glass Focusing Back A (\$4.50) and Kodak Combination Film and

Plate Holders 2½x3½ (\$5.25 each) fit this unit.

You can also purchase the complete combination—bellows unit, bed, camera back, focusing back, and one film holder—for \$60, as the Kodak Fluorolite Camera Combination. It does not include the lens.

Perhaps for color close-ups you prefer miniature Kodachrome Film, but favor careful composition on a ground glass. The new Kodak 35mm. Film Adapter A is just the ticket. Use it with the Fluorolite Camera Combination and a 101mm. Kodak Ektar Lens—or with a standard 2½x3½ double-extension sheet-film camera—and you can fill a miniature film with a single bud or blossom! The unit loads with a 35mm. mag-



nize, 20- or 36-exposure, black-and-white or color, has automatic film stop and automatic exposure counting; and is priced at \$52.50.

To extend the capacity of any of these units—or adapt any good camera for color close-ups—remember the Kodak Porta Lenses, particularly the 2+ and 3+. They'll bring you up to close range with any camera... and there is where you need to be, at least half of the time, if you would make the most of color opportunities.

◆ This is the new Kodak 35mm. Adapter A—for miniature work with the Kodak Fluorolite Camera Combination, or with standard 2½x3½ sheet-film cameras. It's ideal for color close-ups.

## A New Daylight Viewer For Movies

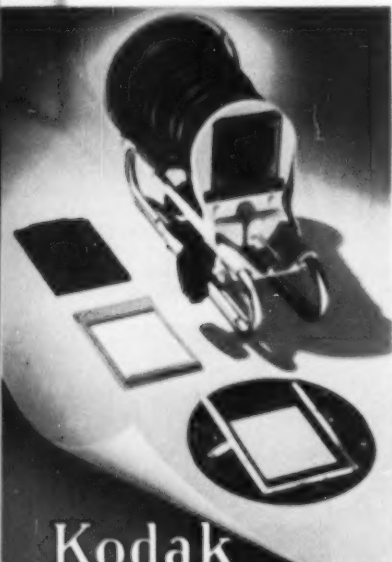
Designed for football coaches to use in analyzing movies of their games, a new Kodak Daylight Projection Viewer (see below) offers interesting possibilities for the amateur movie maker.

It's a desk unit... compact and portable... includes a featherweight aluminum case just about briefcase size... sets up anywhere, on a small table or desk... and projects a brilliant image, 8½x11 inches, even in a fully lighted room. At desk-viewing range, this image is equivalent to a screen image 6 feet wide from a viewing distance of 18 feet.

For movies, the new viewer performs about the same service that the famous Kodaslide

Table Viewer performs for miniature Kodachrome slides. In both viewers, the efficiency of performance is obtained through use of a jet-black rear-beaded screen developed by Kodak optical engineers.

Price of the new Kodak Daylight Projection Viewer is \$47.50, including the aluminum case. The picture below shows the setup. This unit can be used with any 16mm. projector that has a 2-inch lens... any 8mm. projector with 1-inch lens. It's ideal for school and business-conference use, because details of action can be pointed out by the teacher or other commentator without throwing a shadow on the screen.



At left, the Kodak Fluorolite Camera Combination—an efficient 2½x3½-inch view-type camera. Available complete for \$60—or you can use the bellows assembly from your Kodak Fluorolite Enlarger with the accessory units pictured here.

**Kodak**  
TRADE-MARK

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

Pop says for you to write in to him, in care of this department, about any photographic problem that you have. His gang will talk it over and give you the answer, or try to find someone who can.

# Pop sez —

by Franklin I. Jordan, F.P.S.A., F.R.P.S.



*Photography is big enough to include the pigmented control processes, Pop concludes.*

**H**AVING ONCE MENTIONED the control processes in these columns, there seems to be no end to the interest. People are writing in from all over the country about them. Pro and con. There seem to be only two kinds of photographers. Those who like control processes and those who do not, and no halfway business about it.

Just to make it interesting, there is a surprisingly large number of people who take the decided stand that a pigment print is not a photograph. Of course old Mr. Webster in his famous book of definitions does not agree with them, for he says that photography is "The art or process of producing images on sensitized surfaces by the action of light." But some people hold that unless the surface is sensitized by salts of silver the result is not a photograph. And they go on and talk about the bad taste, if not the sin, of trying to make photography "ape" painting or other forms of art. Of course such a mental attitude really has nothing to do with photography. It just happens to be the way some people's minds work. Consider the fifty-seven, or more, "only" ways to get to heaven.

The fact is that photography is a bigger and broader art than these people have apprehended. The handiest way to practice it is by making silver prints because most of that work is done in a factory for you, and for this reason alone the overwhelming majority of prints will always be made by that method. But that does not rule out

the others. A pen drawing bears a superficial resemblance to an etching because both are made by inked lines. But no one would call pen drawing a bastard art for that reason. Or vice versa for the etchings. Sculpture produces statues in wood, clay, stone, plastics, or metal. While originally a statue was hewn from a solid block, no one now claims that it isn't sculpture because it is often molded in clay and cast in bronze. Just so, photography can produce its images in carbon, iron, platinum, silver, pigment, or dyes. In the current direct-color processes the silver image is discarded entirely and its place taken by various colored dyes, but I haven't yet heard it claimed that this is not photography. It is futile for anyone to try to limit the scope of photography because he himself practices only its easiest method and is content with that.

Photography does not ape anything. It simply utilizes an amazing variety of media or material that answers its purpose. This versatility of photography is one of its greatest charms and sources of usefulness. The fact that certain of the older arts use some of the same materials does not give them exclusive rights. Photography uses them in a different way. There are less than one hundred elements in the universe, so no matter what you make, you have to use some of them. And nobody has exclusive rights to any of them, even in the sub-atom stage.

There was a time when many pigment prints were exhibited in salons

as a matter of course. Hundreds of bromoils, gums, Frescons, and media-bromes were accepted. But a new generation has arisen that "knew not Jacob". A couple of years ago I sent an entry to a salon that included a bromoil that looked pretty good to me, but it came back among the rejects. I thought nothing of it until a friend told me that he was at the judging, and that my print had the jury baffled. They liked the picture but could not figure out how it was made. So they went into a huddle and came up with the conclusion that whatever the process, it certainly was not a photograph and hence not eligible for entry in a photographic salon.

Other times have arrived. Since the passing of Léonard Missonne and his famous pigment prints, Ortiz-Echagüe with his glorious Frescons is about the only person left who seems to be able to get away with pigment prints in salons. But as he mentions in his article in the current AMERICAN ANNUAL, there are never lacking carping critics who claim that his work is not photography.

But I am afraid that we take these critics too seriously and so add weight to their arguments. In spite of the scant consideration that a pigment print will receive in a show nowadays, there always have been and always will be a great many people who find their chief joy in photography in working these processes. If you want to know why, just look at some of the works of Keighley, Ortiz-Echagüe, or

(Continued on Page 61)





Figure 1

# Conveying the Illusion of *Motion*

by Bernard Alfieri

IT IS OFTEN a good idea to make up our minds as to what we are trying to achieve before we attempt to do it. In photographing movement, the problem is not as simple as it may seem. It is so easy to slip into a state of frenzied eulogy about a lucky action picture without realizing that its success is probably largely due to chance. If we want to cut down the element of chance to a minimum, we must consider the psychology of movement. We must know the fundamental considerations that have to underlie our technique before we try to translate the obvious message of movement photographically.

When we speak of a good action picture we imagine one that is sharp and shows no movement, and at the same time is a still picture that will convey the idea of movement. The problem would be impossible if it were not for the fact that the idea of movement is mentally conveyed by a series of accepted experiences, suggestions, and mental comparisons in the human mind, often leading to nothing short of wilful illusion.

The human eye, unlike the lens of a camera, is not a fixed lens of one focal length. Neither is the eye permanently set in one direction. We scan our subject and concentrate upon that part of the picture that we desire, at the expense of the environment. We follow movement, noting sharp detail in so far as the speed of movement will

Few pictures can be technically so good and pictorially so unsatisfactory as those in which motion is completely "frozen". In order to convey the illusion of motion the photographer must understand the mechanism of the eye, composition, and proper camera technique. Bernard Alfieri gives here an interesting analysis of the factors involved. This is the third in *AMERICAN PHOTOGRAPHY's* series covering camera technique for better pictures.



permit us to distinguish it. We recognize movement either by the changing position of one part of the subject in relation to another, or by the speed of movement when it is beyond the power of the human brain to interpret the detail. In other words, we appreciate movement within the limits of the human mechanism.

A camera may be used to convey similar effects within the limit of human experience, or it may be used as a mechanical device for resolving movement beyond the scope of human experience. In the former we shall re-experience a feeling of movement when we scan the photographic print, and in the latter we shall have to accept the data or admit that we cannot be sure that the subject moved at all.

A simple example is that of a car traveling in a horizontal plane across the axis of view. Let us suppose that the car is traveling at thirty miles per hour at a distance of fifty or sixty feet from the eye. Normally our eyes would follow the car, which would appear sharp. The background, on the other hand, is only an impression. Substitute the camera and consider the data. Optical sharpness depends upon two factors, correct focusing and a sufficiently rapid shutter speed to reduce the image movement to such a small error that it cannot be detected on the resulting print. That is, freeze the movement. The actual shutter speed required is a matter of mathematical computation. The faster the



Figure 2. (Above) Rotary motion can be pictured by showing the revolving object as unsharp in a sharp surrounding. Figure 3. (Right) Composition and proper handling of balance results in improved action shots.



movement, the more rapid the shutter speed. Within certain limits we could expect to get a sharp picture regardless of the car speed, and when we have got it, it would be no good to ask anyone to tell us from the photographic print if the car was moving. Theoretically, there should be no difference between the results whether the car moved at great speed or was standing still.

This suggestion is seen in the accompanying illustrations (Fig. 1). In the top picture the car was traveling rapidly and the photograph was taken at  $1/1000$  second. In the lower picture, the camera followed the car, the image of which was kept in a central position in the viewfinder. A slower shutter speed was used, with the result that while the car is still reasonably sharp it is seen against a blurred background, and we feel at once that the car must have been moving rapidly. In practice we have observed one movement in relation to the background. In the lower illustration we have also given an optical comparison analogous to human experience, but in actual fact an inaccuracy. Our reason tells us that the background ought to have been sharp, but we accept the unsharpness as correct.

Rotary movement is quite another matter. In practice we cannot spin the human eye the better to see the detail. We can only stand and look at it. The less detail we see, the faster we assume the movement to be. The greatest movement will be experienced in the circumference, the least movement at the center. We should probably make an unconscious comparison, apart from which, all movements beyond the limit of sharpness would appear similar to the human brain. Applying a camera, it follows that if we use such a rapid shutter speed that all movement appears to be frozen, we shall not convey the idea of movement. But if we so set the camera shutter that some unsharpness is present, it will not be questioned in the print, nor will the photograph be judged as unsharp, if the sharpness of the center can be compared with unsharpness at the point of greatest movement, or alternatively if the rotary movement is seen within a setting of adjacent sharpness. This point is illustrated in the accompanying photograph of a skidding wheel (Fig. 2) which was taken with a miniature camera.

Action pictures, particularly in connection with the human body, are closely associated with the question of balance. Our appreciation of an action photograph is condi-

tioned by the knowledge that results from sense-experience as well as by knowledge of common optical laws. If we consider the two pictures in Fig. 3, it is obvious that in both cases there must have been rapid movement. Our reason tells us as much, and yet to the eye one appears actively alive and the other might be posed. The reason is a sense of balance. One exposure has been made too soon, and the other at the correct psychological moment. Both pictures are reasonably sharp, and in this type of picture a blurred result would not be tolerated. If the human figure is in a position beyond our experience of balance, our reason will tell us that movement is present, and optical sharpness is accepted.

It is not always realized that the pictorial composition also plays a part in conveying movement, or in detracting from a feeling of action. With reference to the two photographs showing a horse jumping (Fig. 4), it is obvious (according to our reasoning) that equal movement must have been present in each case, yet one conveys movement better than the other. This is because in the one case the horse is free from surrounding material and appears in the act of jumping, while in the other the total bulk of the figures forms an arc where on a first glance the feet of one horse and the hind legs of the other are both nearly on the ground. If we can imagine the front horse not to be there and try to view the picture with the eye concentrating on the other, we get the same feeling of action that is conveyed in the other subject.

It is often far easier to appreciate a point by seeing how not to do it, than to realize why a certain picture is successful. For this reason it may be helpful to consider a series of notable failures. The subject is that of a pole vault. In any form of vertical movement, or the action of falling, the question of balance will also arise. In the case of a pole-vault, the figure will rise rapidly, the movement will be at a minimum at the top until a point of balance has been passed, when it will progressively increase in speed until the end of the action. Convention also has an effect on our impression. We are used to seeing pictures where the figure has just passed the top position, and the impression of effort must be included. Movement and effort are two distinct factors, yet one often leads to a feeling of the other. Distortion will also share in the final result. We may know it to be false, yet convention often as-



Figure 4. The upper photo carries a greater sense of motion than the lower although it is obvious that about the same degree of movement must be present in each case. In the upper, the composition is superior since the horse and rider are detached from the background, obviously jumping. The effect is rather instantaneous.

In the lower photo, the two horses form an arc, almost completed from one side of the jump to the other. Here, although the photo says it's an action picture, the composition says that movement has been completed, so that the illusion of motion is not nearly as strong.



sociates one with the other. If we assume a low viewpoint, and point the camera upwards, we may produce a large measure of distortion, but this will often add to the general effect rather than detract from it. Another reason why a low viewpoint is to be recommended, is that it brings the jumping figure against a background of the sky. This in turn will simplify the subject, and not allow unwanted detail to detract from the main object of the photograph. It will be quickly seen from the accompanying illustrations that these considerations alone will not guarantee a good result. Reason, and probably a sense of humor may disturb our valuation of the examples in Fig. 5 where one gentleman has draped himself over the bar, another has assumed rather an unconventional pose using the pole to form a cross with the bar, and the third reminds us of the monkey-on-a-stick. In the last example, we know the figure must have been falling, and yet our eyes suggest the possibility of a fixture well bedded in the ground with a figure quietly waiting for us to make sure that the image is sharp on the focusing screen before making the exposure. When

these examples are compared with the second set, it will be realized what a great difference is produced by small variations in viewpoint and timing. In Fig. 6 the figure at the left is seen at the top position; the pole is free, but the fall has not commenced. In the next example the figure is falling. Unfortunately, the upright detracts from an impression of speed and an elbow appears to be resting upon the bar. In spite of these faults, the picture conveys action, largely due to the fact that in other respects convention has been satisfied. In the last picture the jump has failed, but the picture appears interesting. The position of the figure is satisfying, and there is a feeling of movement.

Such pictures if they are to be taken successfully must receive a measure of intelligent anticipation, due to our reaction time. Much research has been done upon this subject and that of our retention of vision, but from the practical standpoint it is simply a matter of taking the picture slightly in advance. When we see a picture, the human eye focuses the image upon the retina where the patches of light agitate the nerve terminals. Impulses are conveyed through

the nerves to the brain where they are translated into action, and impulses again traveling through the nerves operate the muscles which move our fingers to release the camera shutter. It sounds a long process and many of us are surprised (goodness knows why) when we realize just how long it really takes. The time lag, or delay between the order received visually and the action as applied to the shutter release, varies between individuals. It is our personal reaction time, and each one of us can learn by experience how much to allow for the process. We shall, in other words, deliberately try to make the exposure slightly in advance, in order to actually make it at the selected moment.

I have tried to show that there are two distinct requirements in order to convey movement in action photographs. There is first the series of psychological factors which will combine to satisfy our esthetic appreciation, and then the mechanical considerations which apply to the camera. Of the latter, it is true to say that we should know how to obtain a sharp picture before we deliberately attempt to record unsharpness. There are many realistic action pictures that can be taken with comparatively slow shutter speeds

of from 1/25 to 1/50 second provided we are able to select the psychological moment in which to make the exposure. In other cases a rapid exposure of at least 1/500 to 1/1000 second will be required. Plenty of data has been published regarding minimum recommended shutter speeds to arrest certain types of movement at specified distances. But if we bear in mind that movement towards the camera will require only approximately half the shutter speed that would be necessary if the object were moving diagonally, and that horizontal movement across the optical axis will demand the shortest exposure with a shutter speed of at least three times the speed of movement towards or away from the camera, we have a basis upon which to make practical experiments. There is no such thing as absolute sharpness. We are concerned only with reducing the amount of image movement to within the limit that can be detected by the human eye on the print. For this reason our latitude or margin of practical error will vary considerably according to the degree of enlargement required, and the distance from which it will be viewed, quite apart from any deliberate movement that may be utilized to help the illusion.

Figure 5

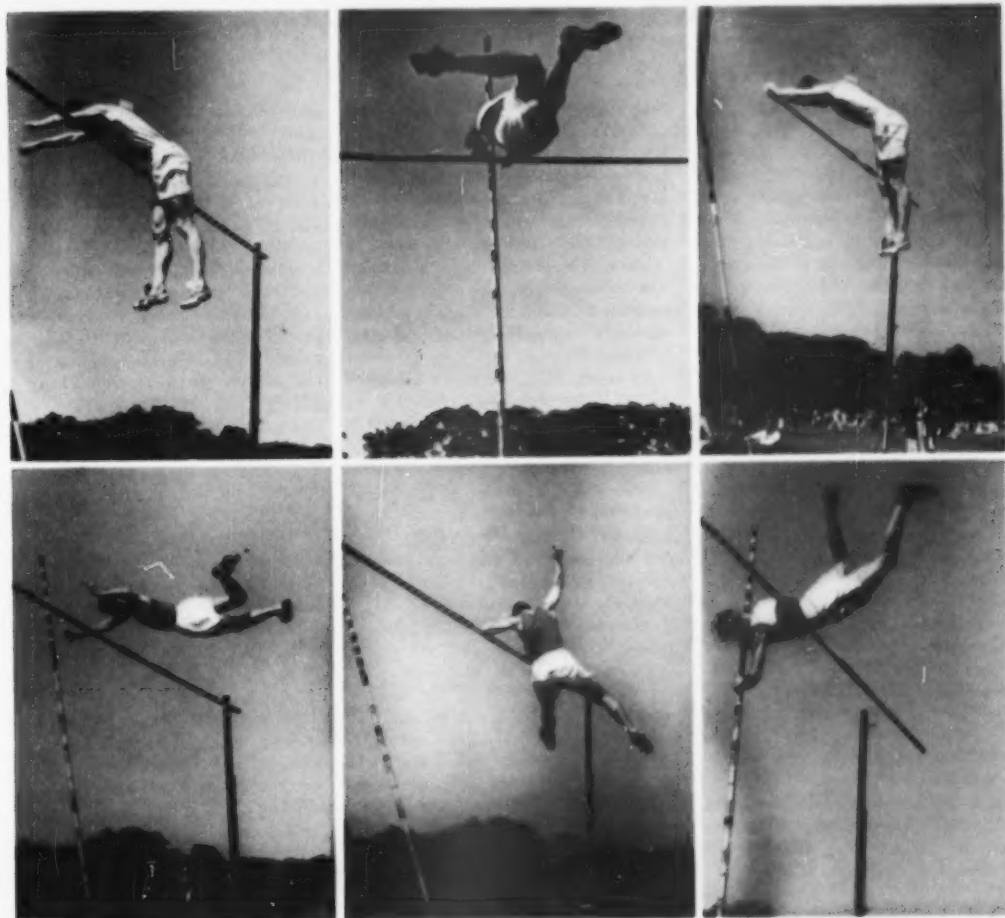


Figure 6



# "Considering Pictures"

by L. Whitney and Barbara Standish

"Damascus Lamp" by Herman M. Bates

IN THE TWO PREVIOUS issues of AMERICAN PHOTOGRAPHY, this column has contained a brief analysis of five or six pictures grouped as to subject matter. This month, as an experiment, we have selected only two pictures but have made a considerably more thorough analysis. In the writing of future columns, we will be guided by the expressed preferences of our readers, and hope that many will write a letter or postcard to us giving us their ideas as to subject matter and the type of column that will be of most help.

Perhaps a few words concerning our objectives and our method of analyzing pictures will be of interest. We believe that the photographer should be skillful, not only in the technique of print-making but also in the evaluation of his pictures. Fine print-making is much more than placing a sheet of photographic paper under the enlarger and securing an accurate reproduction of the tonal gradations of the negative. In addition, the photographer must have clearly in mind the message that he wishes to convey through the medium of his print, and this message should be calculated to express to the utmost the potentialities of the subject. This means that knowledge of what to do ranks equally in importance with knowledge of how to do it.

The first step in understanding how to make pictures of maximum expressiveness is to study both appreciatively

and critically the photographic work of others. Pictures reproduced elsewhere in this magazine are excellent source material for such study, and it is our hope that the pictures and commentary in this column will also prove helpful. From studying the work of others and by understanding its virtues and shortcomings, it is a natural step to become skillful in critically evaluating one's own work—a step that must be taken.

In commenting on these prints we try to be as objectively analytical as possible. We both individually analyze every print using a picture analysis form which covers in some detail most of the more important principles of photographic design. Those who are interested will find this form described and reproduced in the book *Making Effective Photographs*, by L. Whitney Standish.

After each print has been thoroughly analyzed and discussed, the prints are then placed on the wall where they can be casually studied for several days. Eventually, after a second discussion, we jointly write the commentary. It should be understood that such an analysis produces only our own personal evaluation, and readers will undoubtedly find many points on which to differ. This is quite as it should be. The reader who really thinks carefully about the pictures and the commentary is greatly helping his own skill in evaluation, regardless of

whether or not he agrees with our comments.

For this column to be successful it is important that interested readers send in prints for evaluation. Of course, we cannot guarantee that every print will be used, as we necessarily must select the most interesting prints and those that are best adapted to analysis. Those prints that are not included in the column will be returned to the maker together with a short commentary prepared by the staff of AMERICAN PHOTOGRAPHY. The prints should be addressed to:

Considering Pictures  
American Photographic Publishing Company  
607 Guardian Building  
St. Paul 1, Minnesota

"*Damascus Lamp*"—by Herman M. Bates. All of the elements of a still-life picture are completely under the control of the photographer at all stages of the work. At the other extreme, the photographer who works with nature must seize the effects of light, atmosphere, and arrangement pretty much as they occur and so, by way of contrast, we have chosen both a still-life and an atmospheric street scene for analysis.

Of course, there are some who find still-life pictures uninteresting and static, but from the photographer's standpoint they are all worth while to make. After making a still-life, the photographer inevitably has a better



appreciation of the subtleties of design and arrangement, and for this reason alone, if for no other, it is advisable to occasionally experiment with this type of picture.

The still-life by Mr. Bates is quite good. It possesses a dignified and simple arrangement which shows evidence of good taste and an appreciation of the importance of design. The picture has a certain mood and character; and while it is far from being highly expressive or original, it nevertheless is pleasing and rather interesting.

While subject matter is not of very great importance when making a still-life, it is, nevertheless, always much easier if the subject matter is interesting. In this particular picture we find the old lamp an extremely interesting object and very well worth while photographically. The open book on the table is, however, rather trite. We rather wish that a more interesting object of a similar tonal value had been placed in that area in place of the book.

The arrangement of line leaves something to be desired. Although we like the strong vertical of the lamp, we feel that the background drape has too many vertical folds which tend to compete with the lamp. It would also be better if the strong verticals in the picture were counter-balanced with a fairly emphatic horizontal. Of course, the predominant horizontal lines of the book do help in this respect, but if there were a better tonal separation between the line of the table and the background, it would help to strengthen the whole linear arrangement.

If the entire background were lighter in tone, it would probably be more appropriate. This would not only tend to solve the linear difficulties mentioned above, but would also help to separate the intriguing shape of the lamp from the background. At present there is a rather confusing merger of tone between the shade of the back of the lamp and the background. After all, the principal point of interest in this picture is the lamp, and we do not feel that the print does full justice to this.

We are not altogether satisfied with the placement of the book and the small object behind the book. If both could be moved slightly more to the left, the general space divisions would be considerably more interesting, and the pattern of light and shade would also be improved.

All in all, Mr. Bates has done a pretty good job on this picture. His print is

particularly rich in quality; and while the arrangement leaves something to be desired, the faults that we have mentioned above are matters of detail which could rather easily be corrected by re-photographing. If Mr. Bates wants to do some more work with this particular subject matter, we would suggest that he try again and experiment with a number of different backgrounds, and we further suggest that the illumination be placed so that it seems to come from the lamp itself.

*"Autumn Sunday Morning"* — by Edward P. Harding. In spite of the fact that the burning of fall leaves is a rather trite photographic subject, this print presents us with some variations on the theme. The photographer has wisely made the smoke subordinate to the picture as a whole and has strengthened his design, which is a bit haphazard, by well-placed diagonal lines of sunlight, through the haze. These lines rather effectively provide a counterpoint for the verticals of the trees.

The principal reason that we like this picture, in spite of some rather obvious faults, is that Mr. Harding has quite nicely represented the crisp, tangy feeling of an autumn day. On such days the light is hazy but brilliant, providing both subtle gradations and great contrasts. It is a period of buoyancy and activity.

We wish that Mr. Harding had been somewhat more fortunate in the shape of the trees. The arrangement of the smoke and the church in the background are excellent, and the print emphatically needs strong vertical lines, but unfortunately the trees in this picture are not quite as interestingly shaped as they might have been, nor from the standpoint of design, are they well spaced. This point emphasizes the contrast between this picture and the still-life by Mr. Bates. In the still-life every element of the design is under the photographer's control; in Mr. Harding's picture very little of the design can be controlled. About the only answer possible in the latter situation is for the photographer to use great discrimination in selection of subject matter and choice of camera position. In this particular instance a slightly modified camera position might have produced a more pleasing arrangement and spacing of the tree shapes. Notice how the left side of the church descends to almost the center of the "Y" shaped tree on the left — a juxtaposition of line which should have been avoided.



*"Autumn Sunday Morning"* by Edward P. Harding

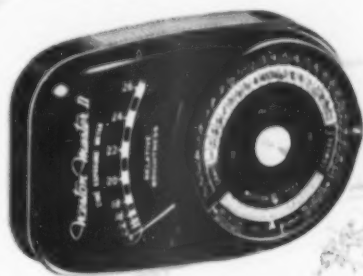
We are also a bit disturbed by the poorly placed vertical line of the lamppost. In considering this, it seemed to us that the print should have been trimmed down so that the left-hand border was moved to the right about one-half way between the border and the lamppost; the right-hand border moved to one third of the distance between the border and the large tree trunk, and the top border moved down just about to the top of the church in the distance. We suggest that the reader try this with three small pieces of paper, and form his own opinion.

After trimming as suggested above, we would also have very slightly darkened the light area at the top and the upper right. Such darkening might very well be done by chalk or medabrome, but it should be very subtle so that the print would not be thrown out of tonal balance. In this connection we should state that light skies are not always objectionable, but in this case the very light spots in the upper part of the print drastically compete with the lower and more interesting areas.

All in all, it is our feeling that both of the prints show that these photographers are thinking and working towards sincere and expressive photography. We shall look forward to commenting on more of their work in the future.

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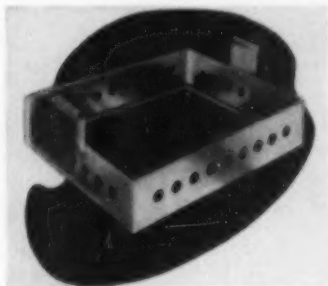
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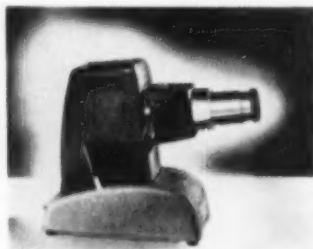
## Notes and News —

(Continued from page 4)



Stainless Steel Basket

5. Calumet Mfg. Co., Chicago, offers an aid to speed up darkroom production with a new line of stainless steel baskets, designed to fit inside developer trays and hypo tanks, wherein prints can be transferred en masse from one tray to the other, thence to the washer. For handling large quantities of prints in a minimum of time, comes in three sizes.



150 Delineascope

6. A new, popular priced 2"x2" color slide projector, the AO Performer 150 Delineascope, is announced by American Optical Company's Instrument Division, Buffalo, N.Y. Careful tests indicate it places an exceptionally high light output on the screen from the 150-watt lamp, the company states, yet remains cool enough for comfortable handling. High fidelity of color reproductions, evenness of illumination over entire picture area, are features, along with heat absorbing filter, two-element aspheric condensing system, double lamp house, 5" focus f/3.75 Americanized objective and silent Autofocus slide carrier. Also available, a carrying case of wood construction.

7. An adapter ring for the Zeiss Tessar f/2.8 lens supplied on the new Rolleiflex camera has been announced by Tiffen Manufacturing Corporation, 71 Beekman Street, New York 7, N.Y. The new adapter fits inside the bayonet mount of the Rolleiflex and accepts all Series 6 filters and all standard Series 6 accessories—such as lens shades, retaining rings, step-up rings, etc. An insert ring for holding filters is included with each adapter ring without extra cost. The adapter ring sells for \$2.50.

8. Ansco's new Acid Fixer with Hardener is now available in five-gallon containers for the convenience of users who prefer mixing several gallons of fixer at a time, and speeds mixing of the fixing solution because fixer and hardener are combined in a single anhydrous powder that does not cake or harden in the hermetically-sealed cans. It has greater fixing capacity, it is stated, than the former Acid Hypo, enabling fixation of more prints with the same quantity of solution. Characteristic of anhydrous sodium thiosulfate, the Acid Fixer becomes slightly warmer instead of colder during mixing, Ansco explains.

9. Camera Optics Mfg. Corp. announces its new Model 10CC Deluxe Flash Gun, made for pressynch Automatic Rolleiflex, Reflektar II, all Zeiss, Agfa and Voigtlander camera with the new pressynch Compur or Prontor Shutters. This flash gun is equipped with a highly polished aplanatic adjustable reflector and carrying case with side light extension outlet. The manufacturer features the Model 10A Universal Deluxe Flash Gun, stating it can be easily synchronized by anyone in seconds, with perfect synchronization for single and double action shutters with cable release sockets.



New Kine Exakta Viewfinder

10. A new viewfinder for the Kine Exakta is announced by Exakta Camera Co., based upon a five-surface prism developed by Carl Zeiss, giving through-the-lens viewing at eye level. This viewfinder slips over the open hood of the Kine Exakta Camera, and looking into it, a full size image with life brilliancy is apparent just as on the finished photograph. The focusing and viewing takes place at eye level. A built-in special magnifier in the viewfinder is used in conjunction with the magnifier on the camera, coordinating the viewing process for critical photography. With this viewfinder, the Kine Exakta is said to become an action camera, capable of securing once-in-a-lifetime sports pictures, quick reporting shots, making photography simpler, faster, and more pleasurable. Vertical pictures are made possible by this finder; no matter which way it is turned, it remains optically correct. Further information available from Exakta Camera Co., New York.

11. Available from Michael Siegel, 43A Garden Drive, Roselle, N.J., is a ten diopter slip-on lens said to make it

simple to take extreme close-up photos. The lens is made in two sizes to fit Series Five or Series Six adapter rings. With this ten diopter lens, you can get as close as four inches from camera to object.



TDC Professional "500"



TDC Professional "750"

12. Rounding out the TDC Vivid line for professional users who need a slide projector of extremely high light output, Three Dimension Company introduces the Professional "500" and "750" models. Both models use a precision optical system with three condensers plus heat absorbing glass, and fully corrected coated anastigmat projection lenses, and can meet the necessary professional requirement of hard usage and frequent handling. The Professional "500" features 500 watts of illumination with high velocity axial flow cooling fan; the Professional "750" a 750-watt or 1000-watt lamp, with cooling by an A.C.D.C. centrifugal blower. These models accept the Selectron automatic slide changer which handles 2x2 slides. The "500" is offered in two sizes: for 2x2 slides, and 2 1/2 x 2 1/4, with 6" lens, the "750" for 2x2 slides, 5" lens. Optional lens equipment available.

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*The best makeup for portraiture should resemble closely a careful job of makeup for the street. Mr. Hanson's directions are easy to follow, and require comparatively little material investment.*

# modern makeup

*by Eugene Hanson*



At the upper left is shown an example of so-called "straight" makeup. This type was used to go with the model's natural look of wholesome friendliness. Foundation, lipstick, eyebrow pencil, and mascara were the only materials employed in this case.

Directly left is shown a finished job of a glamour makeup. This model's beauty has a dramatic quality which can be enhanced by such treatment. In addition to straight makeup it included high lighting the bridge of the nose, the cheekbones, and the chin; shading the hollows of the cheeks and the eyelids; and lining the eyes. Steps are illustrated on the following pages.



First step in straight makeup is to remove regular makeup. Then apply dots of foundation to forehead, chin, nose, and cheeks.



Foundation then is smoothed out over the entire face. Go all the way to the hairline and extend down to the neckline of the dress.



Let the model apply the lipstick herself. Select a true red, avoiding the bluish and orange shades so often used for street wear.

**M**UCH NONSENSE is associated with the technique of applying makeup for the camera, stemming from the fact that the Hollywood makeup men have inherited a good many of the traditions and methods of theatrical makeup as practiced for generations for the stage.

In the early days of the movies, regular stage makeup, originally designed to make the leading lady look lovely to the far away gallery gods, was plastered on the faces of movie actresses without modification. And that's one of the main reasons the closeup shots in those old movies look so ridiculous.

Makeup for still photography, as generally taught by the manufacturers of makeup materials, has largely been an extension of the theater-influenced methods of makeup for motion pictures. Actually, the best makeup job for portraits should much more closely resemble careful street makeup than stage makeup. This is especially true for color—and for color, makeup is a must. Straight makeup for portraiture should not be much more difficult to apply than a careful application of street makeup.

Many amateur photographers who have experimented with makeup and have been discouraged have had this

experience because, following the instructions which came with their makeup kits, they actually applied a stage makeup job, which of course didn't produce natural-looking or flattering pictures. The effect was too theatrical.

Actually, there's no need to buy a kit of materials in order to practice the art of makeup for the camera. If you are on good terms with your wife, mother, sister or sweetheart, you can borrow most of the items you need, and you can buy the rest at any drug store cosmetics counter.

All you really need are lipstick, eyebrow pencil, mascara, three shades of foundation, and sometimes powder and rouge. For applying these materials you can make good use of sponges (foam rubber sponge for cream or grease foundation, natural sponge for liquid or cake foundation), a couple of lipstick brushes and powder puffs.

There are dozens of brands of cosmetics on the market, and the competition is so keen that all of them must be good or they couldn't survive. Almost any brand that's available will be excellent for photographic purposes, and many lines include products especially designed for photographic makeup.

Foundation comes in three forms, with liquid, cream or cake base. The liquid is easy to apply, but be sure to

shake the bottle thoroughly before each application or it may leave streaks. The cake is a form which is convenient to handle. Cream base, more like the old greasepaint, gives the skin a lively-looking reflective surface and can be handled with great precision for corrective makeup, but can be rather expensive if you go all-out for special brushes and other tools to use it.

If your cosmetics dealer has a foundation shade especially designed for use with color film, buy that shade and use it for both color and black and white pictures. Modern film emulsions have such splendid color balance that the practice of using special shades of makeup for black and white work, although still recommended by some of the manufacturers, is hardly worth while for any ordinary purposes.

Should your dealer have no foundation specifically listed for color photography, simply ask the clerk what shade most of the girls are wearing for street makeup, and select just one shade darker than this for your main foundation.

In addition, if you plan to experiment with corrective makeup, get foundation which is three shades lighter than this medium shade, and some which is three shades darker. Foundation shades are usually identified by



Extreme left picture here shows darkening of eyebrows with eyebrow pencil. Model can do this.

Mascara for the eyelashes is a "must" for effective makeup. Model can put this on, also.

number, with the lower numbers ordinarily indicating the lighter shades and the higher numbers progressively indicating darker, but there is no uniform system.

You'd best use only brown mascara and eyebrow pencil, rather than black, for both blondes and brunettes. Select an eyebrow pencil with a soft filler which marks with slight pressure, because you'll use this pencil for eye shadow and liner as well as for the eyebrows.

Pick a true red shade of lipstick, rather than one which has a bluish or orange shade. The cosmetics clerk can help you select powder (some foundations do not require it) and rouge (not necessary for black and white makeup) of the right shade to go with your choice of foundation.

Should you plan to shoot super-glamorous pictures, rather than straight portraits, you can make good use of one more item—a set of false eyelashes.

First step in making up a subject for the camera is to have her remove every trace of her street makeup with cold cream and lotion, or by washing her face with soap and water (although first you may wish to shoot a picture or two for before-and-after comparison while you are learning makeup technique).

Then wrap a towel around your model's head at the hairline if she has long hair, and protect her clothing from accidental damage by tucking sheets of cleansing tissue all around her collar.

Proceed, then, to apply your medium shade of foundation over her entire face, running all the way to the hairline, covering the ears unless they are hidden by the girl's hair, and blending off on the neck to the collar line of the model's dress. It is important to keep this foundation application very thin. Don't judge the effect of liquid or cake foundation while it is wet, because freckles or blemishes which show through will be masked more thoroughly as it dries.

If your makeup sponge has left any streaks of excess foundation anywhere, smooth them away by rubbing lightly with the fingers, touching with a part of the hand which hasn't already been smeared with makeup.

Most of the benefits of photographic makeup—hiding blemishes to give the



For left: Shadow is applied to hollows of cheeks. Blonde model is shown now, since she is getting glamour makeup in this series, while brunette gets straight treatment. Latter is less extensive.

Immediately left: Highlighting the cheekbones. Lightened areas stand out in the finished portrait. High cheekbones are considered attractive.

Far right: Lining upper eyelid. When kept very narrow, these eyelid lines can help to make eyes appear luminous. Pencil should have wedge point.

Immediate right: Lower eyelid is lined. Start just inside middle of lash line, and extend beyond outer corner to meet line from the upper lid.



model confidence and make retouching unnecessary, principally — are accomplished by this one important operation. You could then have the model apply her own mascara, eyebrow pencil and lipstick and be all prepared for a successful portrait sitting, and for beginners at the art of makeup this is a very good idea.

However, if an ultra-glamorous effect is what you seek, there is much more you can do, since in that case you don't mind running the risk of having the resulting picture look theatrical and artificial.

For maximum glamour, you can make good use of the tricks of corrective makeup, with which you can exercise a great deal of control over the apparent shape of the face.

Here is where you make use of the

lighter and darker shades of foundation, for giving the equivalent of highlights and shadows. Actually, true highlights and shadows are always the results of lighting, but Hollywood makeup men refer to the light and dark areas of makeup by the same terms, and you can just as well think of them that way, too.

Where to apply the makeup highlights and shadows depends entirely upon the shape of the model's face, and is governed by the principle that lightened areas will seem to stand out in the finished print, whereas darkened areas will seem to recede.

Hollows under the eyes, for instance (even girls in their teens often have them), can be made photographically inconspicuous by painting them with your lighter shade of foundation.

High cheekbones are considered an attractive characteristic, and they can be accented by covering them with the light foundation. Eyes which are too deep-set can be brought forward by lightening the skin between the eyelashes and the eyebrows. A flat nose can be raised and sharpened by running a highlight down the bridge and shadows on each side. A receding chin can be strengthened by applying a highlight foundation to its point.

Shadowing foundation can be used to advantage under the eyebrows when eyes are too prominent, or to accent the glamorous effect of hollow cheeks, or to minimize a large nose or chin which is too prominent. A dimple can be emphasized by applying a touch of

(Continued on page 56)

Far right: Hollows under the eyes are no help in achieving a glamour effect. They should be highlighted with makeup, as illustrated here.

Immediate right: Shadow is blended on the outer part of the upper eyelid. Eyebrow pencil is used for color, cold cream helps in blending.



**Increasing controversy rages over the methods by which salons are picked. The author has some tested ideas for achieving uniformity.**

# on judging...

*by Raymond Caron*

**I**F EVER there should take place a pictorial salon judging in which everyone is satisfied with the judges and the results of their efforts, it will certainly be something to write about. It will also be something to inquire into and analyze, for there will surely be something wrong somewhere. Man may come and man may go, but human nature remains human nature.

The only difference between good and bad judging is one of degree. For judging is by definition a matter of discretion. Good judges are ones whose background, training, experience, and perhaps position, have gained respect for their opinions. But this does not mean that their opinions will be unanimous.

A horse race or a high-jumping contest does not require judges properly speaking, but rather observers or recorders. Accurate and precise they must be, but there can be only one first in fact, unless there be a tie which is still a question of fact. On the other hand, a judge of high diving or of gymnastics is a discretionary judge. Opinions may differ, but even in such cases there is still not the room for the wide differences of opinion that may honestly exist between judges of works of art, or works aspiring to be art.

Even the more honest and unprejudiced judges cannot but be influenced by many variable factors which may bring about surprising results, apparently in contradiction to other decisions of the same judges. These may include environment, style, novelty, over-familiarity with the print, the known success of the print in other places, the print that immediately preceded the one being judged, the lighting of the print, the general standard of the entries, and other conditions unplanned but nevertheless

exercising their influence. Add to this the fact that few people can be entirely unprejudiced or even entirely honest, and it becomes understandable that the man who had four prints accepted at Mugwash may find the same four prints all rejected at Podunk.

It becomes equally understandable that much ink will be used to express dissatisfaction with present methods of salon judging and proffering alleged remedies.

To digress for a moment, we don't remember ever hearing any attempt made to reconcile the perennial criticism of the salon judges for their many errors in judgment, and the criticism of the salons themselves for the alleged monotonous sameness and lack of originality in the prints hung. There is no reconciliation, for one implies what the other denies. However, more than anything else, we believe that such perennial criticism, regardless of its consistency, is the best proof that pictorial photography is an art, and that photographs can be works of art. Has there ever been an age when the exhibitions of contemporary painting drew only praise from the critics, or when those who attempted to break violently from tradition drew other than anathema? Neither faction, traditionalist or modernist, is entirely wrong. Because to us, most moderns will be unenduring for the simple reason that newness does not in itself make goodness. And again, because a preponderance of discriminating, but nevertheless general, approbation is necessary *per se* before any work can be recognized as good art, for the artist must needs have a public, however small, or he is no artist. So all the criticism of the salons is to the good.

However to return to the criticism itself, we note among other things, the following suggestions for the improvement of the judges, or the salons, or both:



1. The formation of panels of qualified and acceptable judges from which salon juries would be selected. This we reject as regimentation and just as lacking in guarantees as the present system or lack thereof.

2. "Man in the street" juries, with or without the aid of secondary screening juries to eliminate technically unacceptable work. This has some merit, but the latitude offered in the selection of the men in the street, ranging as it could from illiterate ditch diggers to the directors of the art association, is frightening rather than reassuring.

3. Invitational or semi-invitational salons. If truly by invitation only, such salons ignore the up-and-coming unknowns, and in any case do not guarantee to produce that which an exhibitor considers his best work but more likely his cast-offs, on the theory that there is no competition. Moreover, such invitational affairs have too often simply been a publicity ruse to attract entries through flattery.

4. Judging the entries *in toto* rather than individually as they appear in a viewing box. This we consider has much merit, but the problem of space and the increasing number of unmounted foreign prints make it impractical for most salon committees.

5. A recent suggestion is that a few acknowledged experts of the sponsoring club view the entries before the formal judging to eliminate the obviously beginners' prints which are deemed to have no chance of success. This would ease the burden on the judges and allow them to devote more time to consideration of each print. We like this suggestion in theory, but see good objections. First, it opens the door to abuse by the experts who might take too much authority to themselves. Secondly, the exhibitors would have legitimate cause for complaint, especially those offering something out of the ordinary. Thirdly, the judges would in all probability race through the judging as quickly as ever, and nothing would be gained.

Constructive as are the above suggestions, we doubt that any show adopting them in whole or in part will be subject to any less criticism than the ordinary run of present-day salons.

The two most generally used judging systems are the "in-and-out" system, and the point system. Three judges are used almost universally. This magazine published a few years ago a strong endorsement of the "in-and-out" system written by Eleanor Parke Custis whose views command our respect, if not our agreement on this particular subject. We strongly favor the point system, preferably 1 to 5, because:

1. In the great majority of cases, available space for hanging places a practical limit on the number of prints that can be hung, and the judges must conform to such limits.

2. As the editor of this magazine has often pointed out, the entries to salons include a small number of prints which should be, and probably will be, accepted by any jury, and a less small number which should not, and probably will not, be accepted anywhere. But the greater proportion, probably 60 to 70 per cent of the prints, are borderline work and better, which will have a checkered career of ins and outs if sent around to twenty or so shows. Thus we believe it is more reasonable for a jury to try to classify the prints in five categories than in three, as is done in the "in-and-out" system. The jury is not so inclined then to get into a rut of "outs" as often happens.

Theoretically if the above percentage is correct, then 60 to 70 per cent of the prints should get in the "hold" pile, and the jury, having been told that 200 to 250 prints should hang, must weigh these several times until one strong-minded judge or a tired jury as a whole, selects the required number.

By awarding 1 to 5 or 0 to 5, there are 15 or 16 piles of prints which should grade the prints reasonably well. If someone has been delegated to keep tab as the judging goes along, as is done in Montreal, the committee chairman knows at all times how many prints there are in the 10-and-over pile. He then tells the jury that another 20 or 30 prints can be hung and they may select these on an in-and-out basis from the next pile down. They might also review the next lower pile to check for obvious errors, although on this system few are usually found. To those who may cry havoc because we suggest that the number of acceptances is governed by the committee and not by the judges, we reply that 20 or 30 prints more or less will not appreciably change the over-all appearance of any international salon, and in any case such is what happens in most cases.

3. This system eliminates the "tough" jury which is determined to hang a small show, under the mistaken impression that such tactics increase the prestige of the salon.

The only justified criticism, in our opinion, of the 0 to 5 system of judging a salon is that one judge may control the selection by voting 0 or 5 on every print, thus practically ensuring its rejection or acceptance.

We have had the privilege of serving on numerous juries and of attending at many more judgments. In only one case was an abuse of the system evident, and we attribute this almost entirely to the failure of the chairman of the salon committee to instruct the judges in the system, and in the manner in which it should be used.

In a court of justice, the judge is aware that his function is to apply the law regardless of his personal opinions. If he fails to do so, his judgment will be upset on appeal. The judge applies the law, but he does not make it. Similarly it is the duty of the salon judge when told that the 0 to 5 system is in force, to use the full gamut of the scale. He must honestly do his best to fit all prints into one of six mental categories ranging from good to bad. The 5 category is not to be reserved for 100 per cent masterpieces, but for all prints better than 80 per cent masterpieces.

If any judge is obviously not using his scale, but always votes say either 2 (or less) or 5, then he should be read the law and told to conform thereto.

Under this system, even if a judge occasionally gives a friend a 5 when the others give a 3 and a 4, it does not affect the end result in most cases. Our experience has been that on the 0 to 5 system the three judges are not usually separated by more than 1 point, and seldom by more than 2 points. Although the judges are free to discuss the points (and discussion should be encouraged to prevent too great speed of marking and too much solemnity), a strong or dominating judge is less likely to influence the final result than on an in-and-out system.

Finally we submit (a) that the titles should be read by a clear good voice, (b) that the marks should be registered silently either electrically or by holding up numbered cards, and (c) that when all have voted, the marks should be announced so that all can hear.

(Continued from page 53)

dark foundation in the middle of it.

At this point, a warning might be in order. Even for glamour shots, don't try to make every girl's face seem to conform to the so-called "perfect oval," or the ideal norm of perfect beauty. If you do this, you'll have the experience of hearing your model say: "It's very pretty, but it doesn't look a bit like me."

Rather, your policy should be to study the girl's face, pick her best features and try to accent them with highlights and shadows, and at the same time try to subdue her less attractive characteristics. There's lot of room here for the exercise of judgment and artistic perception.

When you've completed the foundation, with highlights and shadows carefully blended into the base so that no sharp lines are shown, turn your attention to the model's eyes.

First darken the eyebrows, by drawing a series of short, thin strokes with the pencil, rather than a continuous line. Unless there's a good reason for deviating, follow the natural eyebrow line, and perhaps extend it at the outside corners. Beware of putting too high an arch in the brows.

Large eyes are attractive, and any girl's eyes can be made to look larger and more luminous by means of makeup. First, draw a fine line along the upper lid, just touching the eyelashes and running from a point near the inner corner to a point a quarter of an inch or so beyond the outer corner. Then draw an exceedingly fine line along the lower lid, starting just inward of the middle of the lash line and running beyond the outer corner of the eye until it meets the line from the upper lid.

It is highly important to keep these lines extremely narrow, to avoid a stagey look, and it will be easier to keep them fine if you sharpen the eyebrow pencil to a sharp wedge, rather than sharpening it to a round point.

With the flat of this wedge, apply eyebrow pencil as shadowing to the outer part of the upper eyelid and blend it with the ball of one finger toward the eyebrow. A touch of cold cream will help to blend the shadow.

Apply brown mascara to the upper lashes until it just begins to bead, and apply mascara very lightly to the lower lashes. Some lashes will be improved



Straight Makeup



Glamour Makeup

Here are your final results!

if you first curl them upward with a curler which you can get at any cosmetics counter.

As a final touch to make the eyes look larger, you can fill in the small triangle formed by the lines at the outer corner of the lid with a light shade of foundation. This is fine work and should be done with a brush.

If you wish to use false eyelashes for super-glamour, just follow the instructions which come with them for application, but you can make them look much less artificial by cutting them a little shorter and by trimming out every other hair with scissors.

Then comes the application of lipstick — seemingly simple but one of the most difficult and most important steps of them all.

You'll have to do a tremendous amount of practice at this before you can hope to do a better job than the average girl, with her years of practice, can do on herself. There are professional makeup men in Hollywood with years of experience who don't feel competent to make up lips.

Your best bet is to indicate where you want the lip line drawn and then let your model do it herself. The lipstick needn't follow the natural lip line, of course, and you shouldn't hesitate to ask the girl to deviate from her

usual lipstick line, either, if you think it will improve her beauty.

A wide mouth can be made to look smaller by running the lipstick short of the actual corners of the mouth, and a too-small mouth can be expanded by running the lipstick a little beyond the corners. Be sure to have the lipstick run well into the inner lips, to cover any area which will be exposed by a smile.

If powder is used, it should be pressed, rather than dusted, into the foundation, and the excess brushed off with a powder brush.

Rouge can be used rather liberally for color, but don't use it for black and white shots. Let the model apply her own rouge, because nearly every girl can be depended upon to do a better job of it than you can. If you want to be an expert at this detail, too, study one of the charts on proper placement of rouge which you can obtain free at any cosmetics counter.

And that's that. Let your model comb out her hair, and she's ready to face your camera.

After the shooting session is over, you can give the subject cold cream and cleansing tissues to remove the makeup — but if you've done a good job she is likely to want to leave it unchanged until she goes to bed that night.

## Negative Diagonals

When employing interchangeable lenses (or when purchasing a lens for general use), it is desirable to know the diagonal measurement of the film size to be covered. It is recognized, for example, that for normal use the focal length of a lens should at least equal the diagonal measurement of the negative. The following table is handy for reference in this connection.

DIAGONALS OF NEGATIVES

Size	Diagonal (inches)	Size	Diagonal (inches)
$\frac{1}{2}$ x 1	1.3	$3\frac{1}{2}$ x 4 $\frac{1}{2}$	5.3
$\frac{1}{4}$ x $1\frac{1}{4}$	1.8	$3\frac{1}{2}$ x 5 $\frac{1}{2}$	6.4
$1\frac{1}{4}$ x 2	2.3	4 x 5	6.4
$1\frac{1}{4}$ x 2 $\frac{1}{2}$	2.7	5 x 7	8.6
$1\frac{1}{2}$ x 2 $\frac{1}{2}$	2.8	5 x 8	9.4
2 $\frac{1}{4}$ x 2 $\frac{1}{2}$	3.2	7 x 9	11.4
2 $\frac{1}{4}$ x 3	3.9	8 x 10	12.8
2 $\frac{1}{2}$ x 3 $\frac{1}{2}$	4.3	11 x 14	17.8
2 $\frac{3}{4}$ x 4 $\frac{1}{2}$	4.9		

## Selenium Toning

Various shades of sepia to purplish tones or casts can be imparted to prints by means of selenium toning. One of the simplest of good toning methods, selenium is easy to control and is capable of a wide variety of desirable results. The bath is made of the following ingredients:

Powdered selenium	15 or 70 gr.*	1 or 4.6 g.*
Sodium sulfide	768 gr.	50 g.
Water	16 oz.	480 cc.

\* The less selenium used, the more sepia the tone obtained.

In mixing and using, heat the solution until the selenium dissolves, and dilute as required for use. When the bath is diluted, some selenium is precipitated, and the solution then should be filtered. If filtering is not done, then put the prints (after toning) through two or three sheets of 1-pair cast solution of sodium sulfide.

## Scale Enlargements

When it is necessary or desirable to make an enlargement to exact scale, the problem can be solved by calculation or by measurement. It is not easy to measure the exact size of an object on a negative (especially on the small negatives in popular use today); and any error in the computation naturally is going to be enlarged proportionately. An easy way out of this dilemma is to make two scratches on the negative, a fixed distance apart, and outside the area which is to be enlarged. The distance between these scratches is easily measured on the enlarging easel, and the degree of enlargement calculated from them. One inch is a handy distance to use. If you do not wish to deface a negative, prepare a special negative for just this use alone. Make your measurement on the easel with this one, then substitute for it the negative to be enlarged and make your exposure without changing position of lens or easel.

## Renovating Cloth Bellows

Due to climatic conditions or lack of regular use, or both, the cloth bellows of some pieces of photographic equipment naturally tend to become cracked, brittle, or mildewed. To prevent this, or to renovate bellows which have not gone too far toward ruin, compound the following mixture:

Alcohol	16 oz. or 64 cc.
Shallol	$\frac{1}{2}$ oz. or 1 g.
Oxalic acid	4 oz. or 16 g.
Linseed oil	3 oz. or 12 cc.

Mix the first three components completely by shaking before adding the linseed oil. Apply to the bellows with absorbent cotton, and remove the surplus with a clean cloth.

# Camera Clubs around the world

## Atlanta, Georgia, Atlanta Camera Club

An outline of the prospective programs for 1950 includes these: Photographic Techniques, Special Phases of Photography, and Picture-taking Trips in the Summer. In addition to these programs of general interest, the Print Clinic will serve as a medium for advising novices on how to improve their own work, and will operate as a supplement to Judge Leo Skvirsky's regular monthly salon critiques.

## Buffalo, New York, Science Museum Photographic Club

On April 25th, the Club will present Wood Whitesell in a lecture and demonstration covering his technique in group photography. Gene John, color expert from Kodak, covered special effects in color, and the various uses of filters in his talk on February 21st. "Model night" proved very successful during January and top print honor went to Walter C. Van Buren.

## Chicago, Illinois, Chicago Cinema Club

A visit to the Anson laboratories by the members of this Club was a feature of February. Stanley Warner, Special Events Chairman, promised future tours and outings, which should be of great interest.

## Columbus, Ohio, Central Ohio Camera Club Council

The February meeting presented H. R. Wagner who discussed and demonstrated "Negative Retouching". The Council sponsored the first of its Inter-Club Competitions for 1950 in March. Another fine program of March featured Mrs. Harold L. Medbury, APMA, presenting nature photography.

Newest member of the Club Council is the West Side Camera Club. Arthur Anderson is President; Wallace Cash, Secretary; Wilbur Kuhnheim, Treasurer.

From Gene Cutshall, Secretary of the Springfield YMCA Club, it is learned that the current leaders in their club competitions are George Wisler, Ray Tollinger, and Charles Thomas in the Class A group, and Dr. C. Mendenhall, Al Erbes, and Carlton Bauer in Class B.

The Aircraft Camera Club's Fall Photographic Contest winners: Vernon Person's print "Tar Hollow" in the black and white section, Jack Williams' color slide "Competing with Nature".

The Chilisothic YMCA Club awarded Ron Stakrod the 1949 "Print of the Year" award as outstanding photographer, and top honors for his print "Three Sisters". A print by Marcus Orr placed second, one by Earl Wilhelm third.

## Hartford, Conn., Connecticut Valley Camera Club

A Florence home demonstration was a highlight of a meeting in February, and the Club has decided to have a color division. Sebastian Danziata will serve as Color Chairman. Ray LeBlanc gave a short talk, "An Evaluation of Color Photography".

## Montreal, Canada, Montreal Camera Club

The Annual Dinner was held March 10th, and as an added attraction, members were treated to a preview of their Ninth International Salon.

## Newark, New Jersey, Vailsburg Camera Club

The Fifth Annual Interclub Competition has been announced for April 13th. Three well-known judges have been secured for this event, Mrs. Mildred Hatty, Victor Scales, and Arthur Mawhinney.

## Philadelphia Photographic Group

Auction night and election night were features of February, and as an added attraction, a short motion picture presented by John Mansure. A tour of the studio and laboratory at Ives Color Process proved very interesting.

## Ridgewood, New Jersey, Ridgewood Camera Club

Hans Kaden concluded the lecture-demonstration series with the subject "Preparing the Salon Print", at the March 8th meeting. Monthly print and color slide night had as judge, Wm. H. Christie, and covered two classes: one open, the other Portraits, including those pictures taken at the last week night. A special meeting featured Wm. Falconer of Eastman with the subject "Flexichrome". The Club is looking forward to the annual dinner on June 7th.

## Sacramento, California, Sierra Camera Club

Regular black and white print competition, subject "Shadows", also color print competition, a print analysis, lecture and prints by Eastman Company were featured on March 28th.

## Saint Paul, Minnesota, St. Paul Camera Club

The members of this club had an opportunity to take night pictures on March 3rd. Harold S. Carter, former Life photographer, talked on flash technique in photography.

## Salem, Mass., North Shore Camera Club

The crystal ball has images of L. Whitney Standish, Emile Gruppe, and Elmer Grush. Samuel Chamberlain, a man of many talents, spoke at the March 2nd meeting. Mrs. Samuel Walker, and W. E. A. Dodge, speakers on March 16th.

## Three Rivers, Michigan, Three Rivers Camera Club

A new twist that might prove beneficial to other Clubs is this: Program Chairman Elmer Kirschbaum arranged an evening touring of members' home darkrooms to show the group the various equipment and arrangements in use. The first Salon of the year for this comparatively new club was held March 7th, with two local photographers and Sherm Hoyt acting as judges. Edwin Knapp, Sec'y., promises interesting future developments.

## Toronto, Canada, Color Photographic Association

Election of a first national board netted Alice Payne Stark the presidency, Clifford Shorney and Russell Heffer vice-presidency, Grace Cawley the secretary's position, and Alfred Sawyer the treasurer's job.

## Troy, New York, Albany Camera Club

January competition resulted in Fred Grothe getting first and second honors in Class I, and George Parker for his print "Mittens" first in Class II. February 1st was the date for the presentation of a lecture and demonstration by Sanford Saks, of Dupont, on photographic papers.

## Worcester, Mass., Worcester Photo Clan

Rescheduled for February were some of January's events which could not be presented due to inclement weather. There was a "gadget" demonstration, a talk on aerial mapping, a traveling salon from the North Shore CC, and the monthly Print show.

## Notes from the Laboratory —

(Continued from page 6)

to about 18x primary magnification, camera lenses are substituted for the micro objective. But when this is done there is one trick available which has proved helpful.

When a lens is made, the corrections are based upon arbitrary conditions. For example, the correction may be computed for an object at infinity or for one in the middle distance, but very rarely are the computations based upon closeup work, enlarging lenses being the exception. Nor are lenses computed for making images larger than the original. Therefore, we made skeleton cages for the camera lenses so that the rear surface of the lens points outward, the skeleton framework permitting access to the diaphragm ring. A noticeable improvement in definition was noted when this was done.

Our camera takes a  $3\frac{1}{2} \times 4\frac{1}{2}$  film and has two degrees of fixed extension. Using a 3" camera lens the two degrees of magnification are 2.1 and 3.5 times; using the half inch lens from an 8 mm. camera, the magnifications are 18 and 24 times respectively. In the latter instance the actual field measures only 4.4 mm. long, so that this method may be used for all but the higher powers. The next step is the 10x objective and 5x ocular, the lowest of the apochromatic combinations, so there is no distinct gap in the ascending scale. It may be added however that with the half inch lens and even the one inch, a focusing stage or some accurate means for focusing must be used.

The skilled home mechanic can make his own camera and even if the lenses are bought new the cost is only a fraction of that of a dependable microscope equipped with apochromatic optics.

# Grierson's

## Word in Edgewise

**T**HE BIG Washington's Birthday deal in New York City was the grand opening of the National Photographic Show of 1950. Congratulations to the sponsors. It was better this year . . . the improvement being less hot dogs and soft drinks and much more photography! The exhibitors also seem to have given some thought to the arranging, decorating, and planning of their booths, making the show a real exhibition rather than the pitchman's holiday of last season. We enjoyed every minute of our visit on the opening night which, despite a terrific ice storm, drew a large crowd of enthusiasts. New and interesting products were on all sides.

We met people and that was fun. A. C. Vogt, salon director of the Pictorial Photographers of America, was to be seen inspecting the hanging methods employed by the Press Photographers, whose 14th Annual Exhibit took up the entire west end section of the Armory. Smiling Steve Phillips had things well under control at the Marshall Color Booth. Mabel Seacheri of the *World-Telegram-Sun* (please don't add any more names to that paper!) was seen in her booth in the good company of Harvey A. Falk, Valentino Sarra, and Victor Keppler. Keppler, by the way, was master of ceremonies for many of the feature presentations—and who could be better! Genial Joseph M. Bing was on hand, greeting his many friends. We chatted with Morris Germain, owner of the school bearing his name. His charming daughter, Elaine, was on hand too. John R. Minor, itinerant photographer of the east coast and Texas, was found poring over the books at our own AMERICAN PHOTOGRAPHY display.

Messrs. Henry M. Lester and T. J. Maloney were among those who participated in the Graflex program where Rod Schumacher had charge of the stage show.

And so it went. But enough of this, and a word for the annual Press Photographers Exhibit which, as was to be expected, was excellent. The location of

the hanging was ideal, for the prints were displayed in an area where one could study them without being in the way of people going from booth to booth. A nice thing about this show was that no false pretenses were made in the ballyhoo. The pictures were presented as outstanding, interesting, and well-done news shots, with no poppycock about art. Each picture was a job well done and each photographer deserves a word of commendation. And a special plug for those color shots by Harry Warnecke, Ralph Cranston, and their co-workers at the color studios of the New York News.

\* \* \*

*Lest we forget.* The last war has not ended for a lot of our boys. Many are still in hospital beds. There was loud and lusty cheering when the bands played and the excitement was on. Now that the cheering is over, it is good to note that some people still remember the boys who gave up so much for the good of these United States. The Volunteer Service Photographers, Inc., a nation-wide organization with headquarters at 292 Madison Avenue, New York 17, N. Y., is doing remarkably fine work for those hospitalized veterans interested in photography. Their need at the moment is a supply of prints suitable for hand coloring. This phase of photography is of great interest to many of the patients. Prints, 8 x 10 or 11 x 14, on semi-matte or texture surfaces, will be very welcome if you care to donate your oversupply. Preferred subjects seem to be girls,

children, and still-life, in the order given. Go ahead, mail some to the address mentioned and say you saw the notice here, huh? Thanks . . . and the boys will thank you too, even if only in thought.

The color slide people can do something for the veterans too. The PSA is handling this program. They collect 2 x 2 and Bantam-size slides and ship 200 of these three times a month to veterans' hospitals throughout the country. The American Red Cross is supplying the projectors. The preference here is for scenic views of any part of America, but any interesting subject is acceptable. Send your slides to PSA Veterans Hospital Project, c/o Karl A. Baumgaertel, 353 31st Street, San Francisco 21, Calif.

\* \* \*

"Tops in Photography," the big annual shindig sponsored by the Metropolitan Camera Club Council in New York, lived up to its name in a new manner this year. As part of the program of events at the Statler Hotel, there was a print exhibit showing the work of top pictorialists. After the big evening of March 9th, this entire show was moved to the top of the Empire State Building and exhibited in the observation lounge, putting "Tops" on the top of the world, so to speak.

The Metropolitan Camera Club Council, and especially the more active workers in that organization, deserve a good deal of praise and credit for the handling and managing of this big event year after year. They always put on a grand program and jam-pack the evening with worth-while speakers and doings. For instance, on the program this year there were Floyd B. Evans, landscape photographer of Pasadena, Calif.; John G. Mulder of Rochester, N. Y., discussing "Color Photography for Fun" and John Hafele of the Metropolitan Motion Picture Club, giving forth on behalf of the amateur movie addicts. These were the headline speakers, and there were other good ones too. In addition to this formal program there was an equally enjoyable social side to the affair.

Having given due credit to the latest "Tops in Photography," I would like to dig into my memory book and turn back the pages until the one bearing the name of Paul W. Gibbs is reached. Paul Gibbs should be remembered whenever "Tops" is mentioned, for the idea was his, and his alone. It was a

(Continued on page 61)

*Most readers will recognize at once the name of Samuel Grierson, A.R. P.S. One of the most competent and prolific lecturers and writers on photographic subjects, Sam has a wide acquaintance in the field. He is an Associate of the Oval Table Society. We're happy to welcome him to the fold with this first of a series of columns.—E.D.*



# Inventions —

(Continued from page 20)

proving reduction to practice of the invention if it should become necessary to do so.

Another mistaken idea possessed by many inventors is that the first to file an application in the Patent Office will, in the event of a contest with a subsequently-filed application of another inventor for the same invention, be considered to be the prior inventor and be awarded the patent. Such is not the case. In the event of such a contest, namely a so-called "interference proceeding" between two applicants for patent for the same invention, the applicant who first created the invention and first reduced it to practice will be considered to be the prior inventor and will be awarded the patent. The first applicant to file his application will, however, have the advantage of being the so-called "senior party" in such a proceeding, and the burden of proof will be upon the last to file, who

will have to show by most thorough and comprehensive proof that he conceived and reduced the invention before his opponent did. The production of dated and witnessed photographs showing a complete and operative model of the invention may constitute a very important element of such proof.

After the application is filed in the Patent Office, a delay occurs until the Patent Examiner searches against the application to determine the novelty and patentability of the invention. In this waiting period, the impatient inventor very often feels that it is desirable to offer his invention to possible prospective buyers. It generally is conceded that it is premature to offer the invention at this time, because the filing of an application for patent is not an assurance of the grant of the patent; and the average buyer will want to be definitely assured of the patent before he will pay for the in-

vention or for the right to practice it. It is therefore desirable to await an action from the Patent Office, and if the action is favorable to the extent of indicating that at least some of the claims of the application are allowable, then the invention might be presented to possible buyers.

In moving forward to protect his invention, the photographer must remember that procrastination is dangerous. What you can conceive, many others can also; and the Patent Office is full of interference proceedings, or races between rival inventors to determine which shall receive his coveted "Letters Patent."

If some of those ingenious photographic gadgets which you have created please you, and you feel that they would be salable to other photographers, possibly you have invented something worth while. If you reach that conclusion, move expeditiously to safeguard your rights under the patent laws enacted for your protection.

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Grierson —

(Continued from page 59)

number of years ago at an executive committee meeting held in the Metropolitan Camera Club Council office. Paul had just been elected president of the organization. I distinctly remember him getting to his feet and presenting his idea for a grand, banner evening of events to be sponsored by the Council. He proposed to include the best of everything in photography. "We will call it 'Tops in Photography' because it will be just that," said Paul, and so "Tops in Photography" was born.

Right here, while credit is being dealt out, a word for Frank Lini. Frank has been in Cuba for some time, doing some sort of terrific job with telephones. He was in New York for a short few weeks after New Year's. But for Frank Lini there never would have been a Metropolitan Camera Club Council in the first place. He conceived the idea. I was present at that organization meeting too. By some I am considered one of the founders, but I bow out on that one in favor of Frank, for he was the real founder; the rest of us were "yes" men. With his dynamic personality and terrific energy he made the Council a success from its very start. It is good to realize that this success has been continued by others, that the Council still prospers, and that Frank Lini, the founder, is still remembered by many.

• • •

Two cameras, both bearing the name Contax, and both made by manufacturers in different parts of Germany, are now available!! I was asked to find out what I could on the subject and report to you. An international investigation in my first column!

I took from storage my Jim Dandy Junior Detective Outfit which I earned not so many years ago selling something like 13,000 cakes of soap. Although this outfit contains a complete set of disguises, I merely selected the bright, shiny badge and the false whiskers and went about this job, lurking in the shadows as every good investigator should. It was my idea that the facts concerning the two Contax cameras would not greatly puzzle or confuse the prospective purchaser of either. That is still my idea, for I am certain that any camera enthusiast, ready to spend the amount of money asked for either of these cameras, is going to know all there is to know

Pop Sex —

(Continued from page 59)

Misonne, and try to see if you can figure out why. If you can't, there is no need of wasting any arguments on you. If you can't see it yourself, you cannot be shown. But if you do get the idea from this study, you will soon find yourself in pigment up to your elbows.

But do not go to the opposite extreme. Appreciation of the control processes does not preclude admiration of silver prints. Each in its place. A silver print is unique. There is nothing else like it in the world, and it can do worthwhile things that no other medium can even begin to rival. In a flash it can furnish with the slightest effort a record of the finest detail that can in no other way be recorded so accurately, as, for example, a whole page of a newspaper, every blade of grass in a lawn, every leaf on a tree, every thread in your shirt. These are utilitarian uses, to be sure. But on the art side it is not lacking. No other medium can reproduce texture so convincingly. Glass, ice, silk, flesh, running water, weathered wood, stone, fur and many other substances can be rendered with startling fidelity. If your picture depends upon showing the beauty of such textures, seek no further. The silver print is your medium.

Let's be tolerant. There is room in photography for all of us. Some people like cucumbers, although it happens I detest them. But that is no reason why you should not eat them if you like them. Go ahead, as long as you don't ask me to.

about the camera before laying his money on the camera store counter. (The price range is from \$385 up to \$475.)

I did dig up the following facts. The Contax II A, 1950 model, is manufactured by Zeiss Ikon A. G. at Stuttgart in the U. S. Zone of Germany. Distribution in the United States is handled by Carl Zeiss, Inc., 485 Fifth Avenue, New York, N. Y. Wars having smashed things around a bit, the Nettar, Ikonta, Super Ikonta, and Contax II A are all being made in this Stuttgart factory. It employs over 1,600 people, including a fair representation of old Zeiss Ikon A. G. workers who fled the Russian Zone. Then there is the Zeiss Ikon (Goetz) factory in the American sector of the city of Berlin, also a part of the combine. In Berlin the manufac-

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turing facilities were rebuilt and even more of the old employees work here. In this plant, Ikoflex cameras are made.

The new Contax S, trademarked "Zeiss Ikon" in advertising, is manufactured in the plant used by Zeiss A. G. before the war, in Dresden in the Russian Zone. It is distributed in the United States by Ercona Camera Corporation, 527 Fifth Avenue, New York, N. Y. The factory is well staffed and has on its payroll a goodly number of former employees of the old Zeiss Ikon A. G. organization who were either unable to flee from the Russian or else had no desire to do so. These people, like all Zeiss workers, are experts and, of course, have to make a living too, in which effort everyone wishes them well. They have reconditioned the factory and are now in a position to manufacture the camera which they name the Contax S.

The virtues of both the Contax II A and the Contax S are written up in literature which is available from the two distributors (see addresses already mentioned), therefore, selling points will not be taken up in this column.

Contributing to the general confusion—assuming there is any general confusion—there is in operation in Jena, Germany (Russian Zone), the Carl Zeiss lens plant, employing about

(Continued on page 60)

Dramatic action shots are within the scope of a box camera when the exposure is timed with judgment.



Young and old alike can get really interesting zoo pictures with the convenient and inexpensive boxes.

A pictorialist with a real eye for scenics can get good results with a box, and with a minimum of effort.



# Photography with a Box Camera

by Karl A. Barleben

**T**HE SIMPLE BOX CAMERA can boast of a family tree that goes back farther than almost any other type of camera. It is a true aristocrat among cameras. Yet how often do we, who own and use complicated and expensive cameras, sneer at this lowly pioneer when we come across it in our travels. It is natural, of course, to automatically adopt such an attitude, in much the same fashion that the driver of a Cadillac looks down upon lesser makes. Still, and despite all the ridicule and sneering, the box camera continues on its merry way year after year, with smart, streamlined versions making a strong bid for public attention.

The interesting thing about box cameras is their continuing popularity

throughout the years. Certain it is that the vast majority of camera owners started out with a box camera, and so the mass market for them still is among the youngsters. You can get a replica of the original box camera if you like, in popular sizes. And a good, dependable camera it is. On the other hand, if your taste is modernistic, you can have a gleaming plastic box camera whose appearance leaves nothing to be desired.

In keeping with the modern trend, many simple box cameras are now designed to provide the semi-miniature negative sizes, such as half 127,  $2\frac{1}{4} \times 2\frac{1}{4}$ , etc. Some are of the two-lens reflex viewing type, while others employ the simple reflecting viewfinder. As if that weren't enough, quite a few are

now endowed with built-in flash synchronization, by means of which flash shots can be made by the mere attachment of a flashing unit.

The simple box camera has indeed come a long way since its inception so very many years ago and, oddly enough, has kept step with its more expensive brothers as to popular negative sizes, built-in flash, and styling. Best of all, perhaps, is that the initial cost of these cameras is surprisingly low, according to today's prices, thus making them available to everyone interested in photography.

Of course the box camera fails to hold the interest of those of us who

(Continued on page 66)

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## Selling Pictures —

(Continued from page 9)

scenes are famous, after attempting to market his pictures himself with only moderate success, finally decided to turn over several thousand of his best negatives to a picture agent. The monthly checks which the photographer now receives sometimes run well into three figures, even after the agent has deducted his commission. World travelers like Burton Holmes and Robert Friars invariably turn over their pictures to an agent after a trip to Tripoli or Tibet. Pictures of Japan and the Philippines which I took five years ago are being sold even now to publishers all over the world, many of which I never heard of. Only an agent, working full-time at the job, could have located these obscure, but none-the-less profitable markets, which represent "found" money because I certainly never would have been able to sell to them on my own.

Even top-notch professionals like Fritz Henle, George Karger, Andreas Feininger, Henri Cartier-Bresson, Victor De Palma and Fenne Jacobs sell or have sold at least a portion of their work through agents. Thousands of other camera owners of varying degrees of professionalism and proficiency are also earning more than enough to pay for their equipment and expendables with the help of a picture agent. So can you.

For the special talents of the picture agent — of whom there are about 100 in number — lie in an encyclopedic knowledge of who is likely to buy what — when. He knows, for example, that *Architectural Forum* is particularly interested in pictures of skyscrapers and modern buildings, and that *Successful Farming* prefers agricultural scenes of the Mid-West, New York and Pennsylvania. His extensive card files reveal that a certain greeting card printer in Cincinnati uses photographs of "gardens, brooks, streams, floral subjects and landscapes." He also knows that most greeting card printers buy snow scenes for their Christmas specials in April,

and that a certain calendar company generally prefers vertically composed pictures to those horizontal in format.

It is his business to know the exact needs of each of the hundreds of thousands of potential customers for pictures of virtually everything under the sun from skyscrapers, skillets and sweater girls to fences, faces and farms.

To fill the needs of these picture buyers, who for reasons of time, economy and convenience do not find it practicable to have pictures "made to order," the picture agent must have tens of thousands of pictures — known to the trade as "stock shots" — on file. Ewing Galloway, who runs one of the country's oldest picture agencies, has almost a million stock shots in his files, and is constantly looking for more.

"The 60 pictures I have of a single subject like the Empire State Building don't mean a thing if some other agent has just a single picture that's better than all of mine," says Galloway. "That's why I'm always on the look-out for new and different pictures. I've got to look ahead. If I stopped adding to my files, I'd be out of business in five years."

In a business where no request is considered unusual, the agent must be prepared to supply everything from the banal to the bizarre. A single day in the office of a typical picture agency may have a film strip producer calling for pictures of school children, ages 6 to 12, a picture magazine asking for everything available on country ranches, an advertising agency wiring for pictures of Waikiki, a photomuralist thumbing through a file box of sea scenes, a textbook publisher requesting recent pictures of South America for the new edition of a geography, and an insurance company looking for a picture of a happy family group.

The picture agent will think nothing of receiving a call for a color shot of a collier on a mountain peak or for a picture of the last Indian to surrender to Buffalo Bill. During the depression one agent was even asked

for a shot of Hollywood movie stars standing in a breadline.

The vast variety of subject matter available has led certain agents to specialize. The Religious News Service, for example, handles pictures only of a religious nature, Science Service those having some scientific interest, Harris & Ewing those dealing with government, politics and business and people prominent in public life, and Culver in old-time movie stills, Americana and historical subjects. One agent — Shostal — specializes in color exclusively. Agents like Pix, Black Star and Three Lions derive a comparatively small part of their income from the sale of single pictures, and do the great bulk of their business selling picture stories and feature spreads to magazines and Sunday roto sections. In a class by themselves are the giant news picture syndicates like International News Photos, Associated Press Photos and Acme, who provide a good market for the free-lance interested in this specialized field but obtain the great majority of their photographs from their own staffers and stringers.

However, the average amateur not particularly interested in specializing in any one field or in otherwise making photography a career, can still find a neat source of extra income in the pictures he takes purely for pleasure provided he bears in mind the fundamental requirements of the stock shot agent.

These requirements, as summed up by one agent in a mimeographed leaflet he mails to would-be contributors, are as follows:

"Every picture we handle must meet two fundamental requirements:

1. *Superior Photography*, such as you see reproduced in well-illustrated literary periodicals, class journals, advertisements and textbooks.

2. *Subject Matter* that is illustrative in nature and which appeals to the publishing world, as above.

"Both qualities are essential. Neither has much sales value without the other. A few



Happy family groups like this are perennial favorites. This shot has been sold to a Methodist church and an insurance company, and has been used in murals, posters, etc. Signed model releases are needed when persons are pictured.





## Box Camera --

(Continued from page 62)

have long since graduated to better things; yet I sometimes wonder if it still isn't a practical tool to use on many occasions when an extra camera or two is required for "record" shots. This was forcibly brought to mind not long ago when I was making some pictures of motorcycling activities and enthusiasts. I was using the Pacemaker Speed Graphic 4x5 on the important and sometimes posed scenes, and a Rolleiflex for grabbing odds and ends as well as "protection" shots of the important material. I felt that a third camera — which I had neglected to take along with me — would be essential for additional material. Inasmuch as this was to be a one-time event, and I did not want to miss any of it, I sent my assistant to the nearest camera shop to pick up a cheap camera.

He returned with a Kodak Hawk-Eye 620 job, which I immediately loaded and passed over to my wife. Inasmuch as this unit uses the same film, and makes the same size negatives, as the reflex, we had a uniformity of films which enabled us to shoot many rolls in both without bothering to obtain additional sensitive material. I didn't pay much attention to the Hawk-Eye until we reached home, when, in a few moments of leisure, I began to really study the inexpensive little box. And I was really surprised.

Here were all the basic elements of a good camera, sturdily constructed of plastic, utilizing modern films, and producing the popular  $2\frac{1}{4} \times 2\frac{1}{4}$  negative. Of course the shutter and lens left much to be desired, according to the experienced needs of advanced workers; but after all, for outdoor use, and with the aid of various controls, these limitations could be easily overcome.

Just to make sure, I took the Hawk-Eye along on various other assignments as a "stand-by" camera, and was agreeably surprised at the many excellent shots it turned in, in competition with other, and vastly more expensive, cameras.

Because of this renewed enthusiasm, after more than twenty-five years of owning and using cameras, I felt that perhaps we experienced workers might do well to go back a bit and re-investi-

gate the merits of the simple camera, especially as a second or third camera to supplement the more versatile equipment. Strangely enough, I frankly get a lot of pleasure out of shooting with this "primitive" equipment — it forms a sort of contrast to the more versatile cameras. A contributing factor, I believe, is the fact that the simple box camera offers an opportunity to juggle photographic values for a change. In other words, as the lens and shutter are fixed and uncontrollable factors, it is intriguing to make needed adjustments with other than these two ordinarily flexible devices.

You usually have what amounts to 1/25-second exposure at the shutter, and about f:16 for a lens opening. No focusing. There is a challenge in trying to make things come out even with only these factors as controls.

The limited shutter speed available causes you to angle your fast-moving subjects in such a way that no blur is produced. This, of course, means having the subject coming toward, or going away from, you. You may be surprised at the considerable fast action that can be recorded without blur in this manner. In addition, I feel that such angles offer more, pictorially and dramatically, than having the subject crossing the field of view at right angles. There is always a camera position where fast objects can be taken approaching the camera, not necessarily head-on, but nearly so. A little experience soon indicates the limitations in speed imposed by the single-speed shutter on a box camera.

The small lens opening is something of a nuisance, particularly in poor light. But it must be remembered that the simple box camera is intended solely for bright daylight. After all, for a matter of five dollars you cannot expect more than that. So we use sunlight for our box camera pictures, unless we wish to resort to time exposures, which we are not considering at this point.

The trick is to load the camera with a film whose speed matches the 1/25-second shutter speed and f:16 lens opening. Usually Ansco Plenachrome and Supreme, Gevaert Suprachrome or Kodak Verichrome and Plus-X are the answer. Loaded with film having a speed value of 50, the box camera makes excellent exposures in bright

sunlight. If the sun doesn't happen to be so bright, it becomes a simple matter to load with Ansco Superpan Press, Gevaert Gevaplan or Kodak Super-XX, which offer twice the sensitivity of the slower films.

Now, we all find the use of filters mandatory at times, and the box camera need not be an exception merely because of its limited optical range. For example, if the illumination conditions are normal, and we wish to use a filter to record clouds in the sky, the camera need only be loaded with a speed film, which will handle the exposure problem nicely. Of course you are limited to the use of a yellow filter whose factor is about 2X, but isn't that the filter most widely employed anyway?

In short, by choosing the film wisely, it is possible to shoot under normal, below-normal, and above-normal conditions with a filter. Instead of changing the lens opening or shutter speed, you simply juggle the film around to suit the conditions.

For really dark daylight conditions, and for interiors, there is always the time exposure to rely upon to give the desired exposure. In this case, an exposure meter can be utilized for an accurate reading, setting the scale for an f:16 lens aperture. By transposing, the exposure can be evaluated without difficulty. Some box cameras have an auxiliary lens stop which amounts to f:22, and this may sometimes be used effectively in time exposures. Of course, if the camera is equipped with built-in flash, there is no problem. And even if it should not be so fitted, it is always possible to work by the open-flash method.

The last major factor — focusing — is also under a certain amount of control, through the simple expedient of using a close-up attachment. Without it, the camera lens is fixed focus, which means that anything beyond about ten or twelve feet from the camera is in sharp focus. It is when you approach an object at closer distances that the close-up attachment comes in handy. For a few dollars, the proper lens attachment for the box camera can be obtained. When this is placed before the lens, the camera focuses as close as

(Continued on page 70)

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## Forthcoming Exhibitions

The following announcements are often based on communications from salons or their sponsors, sent to us before the entry blanks are available, and it frequently happens that important changes occur after the original announcement is published. Therefore, intending exhibitors should, if possible, secure entry blanks before sending prints. Announcement of an exhibition does not necessarily mean that it conforms to the rules of the Photographic Society of America, or that it will be listed in *The American Annual of Photography*.

**1950 Southwest International Salon of Photography.** Entries close May 29, 1950. Conducted by Southern California Association of Camera Clubs in connection with San Diego County Fair. PSA rules. Entry fee \$1 for 4 prints and/or \$1 for 4 color slides. June 30 to July 9, 1950. Information from Salon Secretary, Box 578 Del Mar, California.

**South Shields International Exhibition of Pictorial Photography.** Entries close June 1, 1950. July 8th to July 29th, 1950. Entry fee not stated. Information from J. E. C. Garlick, 12 Bywell Road, Cleadon, W. Sunderland, Durham, England.

**Salon of the Memphis Pictorialists.** Entries close June 5, 1950. Entry fee \$1, limit four prints. PSA rules. July 2 to July 30, Brooks Art Gallery. Information from Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis.

**5th Gateway to the North Exhibition of Photography.** Entries close June 15th. Entry fee \$1. Limit, four prints. July 17-22. Information from the Edmonton Exhibition Association, Edmonton, Alberta, Canada.

**International Exhibition, Edinburgh.** Entries close July 1, 1950. Entry fee, \$1.00. Limit, four prints. August 20 to September 10, 1950. Information from The Exhibition Secretary, Edinburgh Photographic Society, 16 Royal Terrace, Edinburgh, Scotland.

**10th Victorian International Salon of Photography.** Entries close August 15th. Limit 4 prints, entry fee \$1.00. September 4th to 10th. Entry blanks from D. H. Wade, Victorian Salon of Photography, 580 Burke Road, Camberwell, E.6, Melbourne, Australia; or from AMERICAN PHOTOGRAPHY.

**Fifth Annual Kappa Alpha Mu International Collegiate Photography Contest.** Entrant must be accredited college or university student. Prizes to be announced later. Classes: News, Sports, Feature, Pictorial, Industrial. Closing date April 30, 1950. For information write George Morgan, Secretary, 18 Walter Williams Hall, Columbia, Missouri.

**International Exhibition of Photography, Preston.** Entries close April 28, 1950. Four sections, monochrome prints, color prints, monochrome slides, and color slides. May 19 to June 3, 1950. Information from Mr. C. A. Lewis, Hon. Secretary, 71 Connaught Road, Preston, England.

**International Festival of Color Slides.** Entries close May 10, 1950. Entry fee \$1.00. Limit 6 2x2 slides and 8 transparencies of other sizes, maximum 3 1/2 x 4 1/4 inches. To be

held during June. Information from Renato Favreant, Exhibit Secretary, Societa Fotografica Subalpina, Turin, Italy, Via Regino 25.

**Ninth Cincinnati International Salon of Photography.** Entries close May 12, 1950. Entry fee \$1.00 each section. Limit, four monochrome prints, four color prints, or four transparencies. June 1st to June 15th, 1950. Information from H. C. Balhassar, Chairman, 6541 Elwynne Drive, Cincinnati 36, Ohio.

**Twelfth International Salon of Nature Photography.** Entries close May 13, 1950. Entry fee \$1.00 in each section entered. Sections: Animals, Birds, Plant Life, Scenery, Miscellaneous. May 16 to June 13, 1950. P.S.A. rules. Information from HOBBIERS, Buffalo Museum of Science, Humboldt Park, Buffalo 11, New York.

**9th International Salon of Photographic Art.** Closing date July 15. Entry fee \$1. Limit four prints. September 1950. Information from Foto-cine Club Bandeirante, Rua Avanhadava 316, Sao Paulo, Brazil.

**6th International Exhibition of Photography.** Sponsored by Falmouth Camera Club. Closing date July 7. Entry fee \$1 or 2.6. Limit four prints. July 31-August 12. Information from M. Wall, Esq., Hon. Exhibition Sec., Falmouth Camera Club, "Bibury," Tregenvay Villas, Falmouth, England.

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Personally-escorted daily "phototours," with competent photographer-guides in constant attendance, are offered to tourists by the Gallup, N. M., Chamber of Commerce. Another angle to the new service is a nightly free slide and sound film presentation to give newcomers a good idea of what the vicinity has to offer in the way of camera fare. When a phototour leaves Gallup the morning after one of these color previews, each member of the party thus has some good ideas as to what he wants to photograph most of all.

The service is to be available gratis to all photographers who visit the Gallup area from June 1 through September. If you know in advance that you are going, write to the Gallup Chamber of Commerce for an informative folder which gives preliminary information.

In addition to the scenery and the usual Indian subjects, a special event to be held this year is the Inter-Tribal Indian Ceremonial, August 10-13, which annually attracts photographers.

Grierson —

(Continued from page 61)

13,000 skilled craftsmen turning out lenses, microscopes, binoculars, etc. No cameras are manufactured here. At this Jena plant, the lenses used in both the Contax II A and the Contax S are made.

\* \* \*

**Shorties . . .** I hear that Marty Lipson, a salesman at Abe Cohen's Camera Exchange, New York city, took a course in photography at the German School so as to better answer questions asked by customers. A grand idea which could be followed by many — though not all — in the business . . . author and editor Bruce Downes has done another book, "Photography with the Giro-flex." Forget the trade name if your reflex is the product of another factory. Some few chapters pertain to the camera named but a good part of the book is a wealth of information valuable to the owner of any make of reflex camera . . . Did you know that Irving Desfor, Camera News Editor for *AP Newsfeatures* is an amateur magician and has been official photographer for the Society of American Magicians for over eleven years? . . . Morris J. Franke recently celebrated his fortieth anniversary with the New York Camera Exchange, New York city. That's a lot of years . . . and this is a lot of copy for one month . . . see you next time. — S.G.

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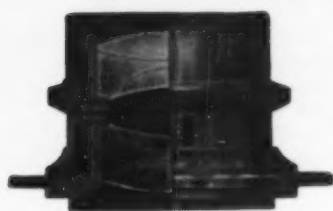
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## Box Camera —

(Continued from page 66)

three-and-a-half feet. This is approximately the distance range at which head-and-shoulder close-ups are generally made.

Of course the user must make some allowance in the viewfinder when photographing at close distances, because the viewfinder is, after all, designed for infinity coverage chiefly. Just remember to tilt the camera upward slightly when using the close-up attachment, so as not to cut off the top of a head or the upper area of the scene wanted.

Being a firm believer in lens shades, I strongly suggest that the box camera as well as all others, be fitted with a practical shade. In fact, the box camera requires this perhaps more than better cameras because no special pains are taken to shield the simple meniscus lens from direct or stray light rays. Yet it is just as susceptible to the effects of unwanted light rays as the more expensive cameras, perhaps more so. A good lens shade, then, is part of the equipment. It will pay off, too, and permit the making of side and even back-lighted shots (which are ignored in the elementary instructions furnished with box cameras).

Upon thinking the matter over, I have now decided not to sneer at the box camera any more. I think it has something very definite to offer, not only to the rank beginner (for whom it certainly is the best camera to start with) but to the more advanced photographer as well. In the latter's case, I see it as a means of entertainment primarily, and also as a serious unit under good lighting conditions out-of-doors in the form of a second camera, for picking up shots that would otherwise be lost. The pictorialist has for many years known and valued the abilities of the simple box camera in making landscapes, seascapes, and figure studies.

Supplemented by a few simple accessories — close-up attachment, filter, and lens shade — the box camera is capable of turning out really fine results in the hands of the capable photographer. You get a generous value in such a camera for a reasonable investment. Get one and start using it today, and see what I mean.

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## Glamour Guide

— How to Photograph Girls

by Eugene Montgomery Hanson

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